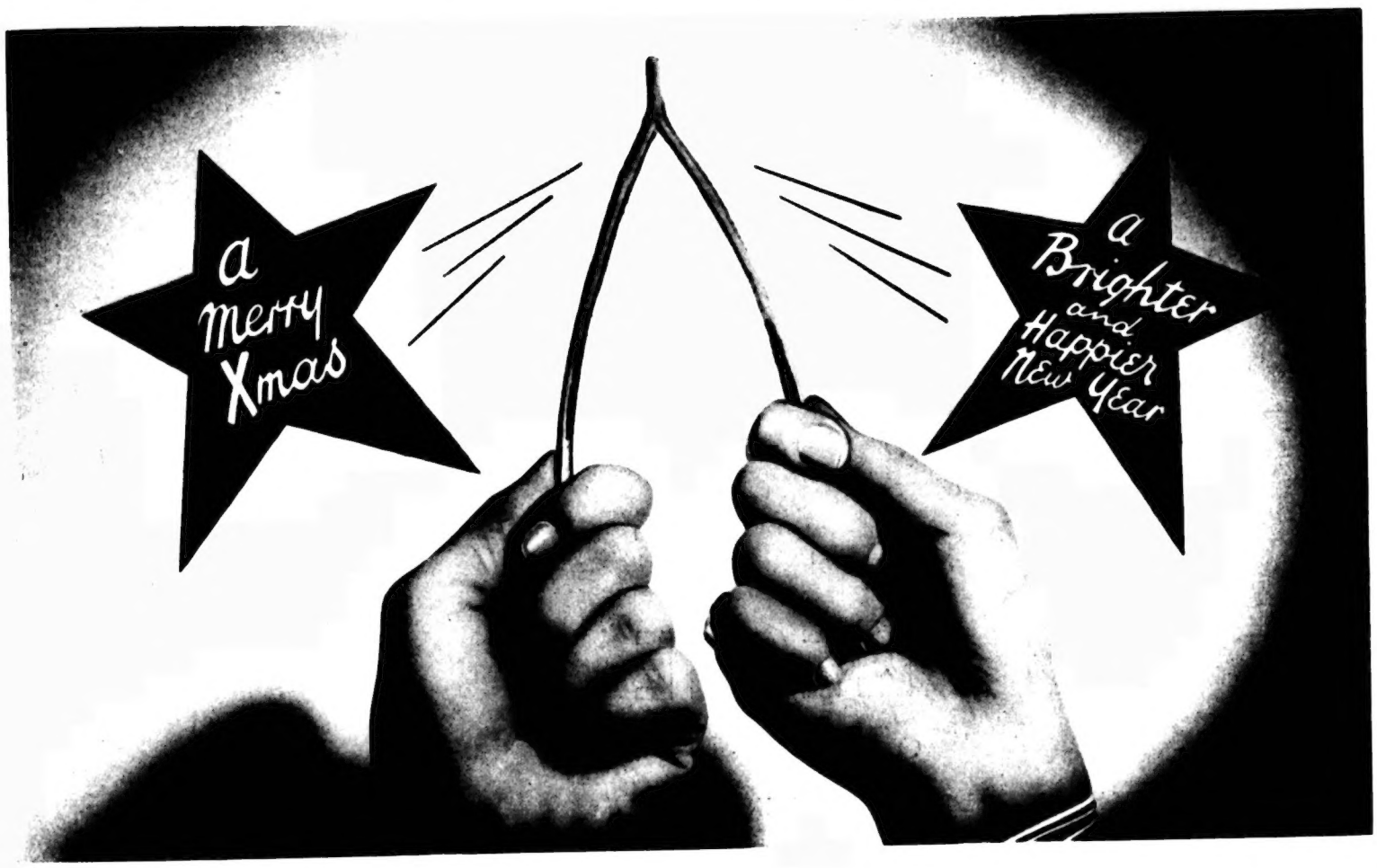
Kine WEEKLY

CARBONS RATIONING SCHEME

See page 3



BEST WISHES FROM THE FRIENDLY COMPANY!

ARS GRATIA ARTIS

Starring

ALICE FAYE
DON AMECHE

●

GRAND POPULAR ENTERTAINMENT.

Novelty and variety are the spice of its colourful representation of screen history. HAS STAR VALUES . . . LIVE BOX-OFFICE POTENTIALITIES.

Tender emotional angle, excellent character drawing, grand slapstick, effective dramatic twists, authentic staging, star values, and Technicolor photography.

—Kine. Weekly.

●

VIVID, COLOURFUL and COMPELLING panorama of growth of picture business . . . strong in romantic and human qualities, which CANNOT FAIL TO GO OVER BIG BOTH WITH AVID FANS AND GENERAL PUBLIC ALIKE. Cannot fail to provide hearty laughs.

Director Irving Cummings has made a workmanlike job of a story—the screen's own—which has long needed to be told.

—Daily Film Renter.

●

Novel theme takes onlookers through "memory lane" and deals realistically with development into ornate spectacle of more modern costume and romantic drama. Drama, sentiment and spectacle. Charming intimate romance, discreet revelations of "the inside" of silent film making, ATTRACTIVE STELLAR PORTRAYAL, RESTFUL TECHNICOLOR PHOTOGRAPHY, suave direction, first-rate production qualities.

Technicolor camera-work delightful. That clever little artiste ALICE FAYE MAKES A CHARMINGLY SYMPATHETIC FIGURE. DON AMECHE HAS NEVER DONE BETTER WORK. Darryl Zanuck has given the production polish as well as spectacle.

—Cinema.

20th CENTURY FOX

BIRTH PANGS OF A NEW BRANCH
See page 5

Kinematograph WEEKLY

No. 1705 Thursday, December 21, 1939. Vol. 274

FRIEDMAN ON THE OUTLOOK
See page 5

EXHIBITORS TO OPPOSE EVACUEE SHOWS

BRISTOL C.E.A. ACTION

FEARS of the Ministry of Information scheme to provide sub-standard shows for evacuated children were expressed by several members at the Bristol Branch C.E.A. meeting on Tuesday.

Exhibitors in the affected districts, led by J. D. SAUNDERS, stressed that there was no guarantee that these shows would be confined to the children, and that the public would not be admitted.

While the Chairman, F. G. W. CHAMBERLAIN, said he did not see how members could object to these shows in principle, GEORGE REES thought the Ministry should approach every individual exhibitor likely to be affected by the move.

Approach to Ministry

A resolution, moved by Mr. Rees, was carried that the Ministry should communicate with the nearest kinema to any village in question. If entertainment could not be provided there for children then sub-standard shows could be provided.

On the proposal of KENNETH GUSCOTT, the Branch agreed to the September motion of OLIVER PUGSLEY that Bristol exhibitors should not take more than 2 in. single column advertising space in the local papers on five days a week; but they could extend this to 4 in. double column on one day a week at their own discretion.

N.A.T.K.E. Agreement

The Branch was satisfied with the agreement with N.A.T.K.E. covering Bath, Bridgwater, Taunton, Gloucester, Swindon, Weston-super-Mare, Weymouth and Yeovil.

As regards reserved occupations, the Chairman mentioned that if operators could be termed electricians they might be placed on the Schedule of Reserved Occupations.

The question of poaching of staffs was also discussed at the meeting.

BERT RIEGO pointed out that if exhibitors offered higher wages to employees those with more money would command all, with the result that there would be a definite danger to small houses being closed down.

The CHAIRMAN said there was an existing resolution on the minutes that before an exhibitor engaged an employee of another house he should communicate with the present employer.

ASHER FOR M-G-M

"Q Planes" Producer's New Contract

Irving Asher, an American who has become closely identified with film production in Great Britain through his many years of valuable work in this country, has just signed a contract to produce films for Metro - Goldwyn - Mayer.

IRVING ASHER

Mr. Asher has a splendid record in the film Industry, which he entered in 1919 at the age of 16, and served a long apprenticeship in the United States. In 1931 he came to this country, and from that year until 1938 he was managing director of Warner Brothers-First National Productions in England.

He then became associate producer with Alexander Korda of "Prison Without Bars" and "Four Feathers"; and this year founded Irving Asher Productions (with a release arrangement with Columbia), which has made those two great international successes "Q Planes" and "Spy in Black," and recently completed "Ten Days in Paris," now awaiting presentation.

SIR KENNETH CLARK

New Film Chief at M. o. I.

The resignation is announced of Sir Joseph Ball, K.B.E., from the office of Director of Film Publicity to the Ministry of Information.

His successor is Sir Kenneth Clark, K.C.B., a trustee of the National Gallery, who organised the popular lunch-time concerts there.

The Trade will regret the fact that pressure of his other duties has compelled Sir Joseph to relinquish a position, the duties of which he has carried out with such satisfaction to all its branches.

CARBON RATIONING FROM FEBRUARY 1

Manufacturers Form Pool

HOPE THAT NORMAL KINEMA SUPPLY WILL BE MAINTAINED

Census of all Stocks Required

A POOL TO SAFEGUARD AN ADEQUATE SUPPLY OF CARBONS FOR KINEMAS AND CIVIL USE, WHILE ENSURING THE FULL NEEDS OF THE SERVICES, HAS BEEN CREATED.

This announcement was made yesterday by five major carbon manufacturers. The body is known as the British Arc Lamp Carbon (War Emergency) Pool. A 10 per cent. rise is foreshadowed.

This modified form of "voluntary rationing"—although there will be no shortage—is under the independent administration of Sir Sydney Chapman.

A census of all stocks held by suppliers and users will be taken during the next fortnight preparatory to the starting of the first rationing period on February 1, 1940.

A rationing scheme for arc lamp carbons to cover every civilian use has been developed by the British carbon manufacturers to cope with the huge demand which has arisen since the outbreak of war.

Not only kinemas, but process engravers, hospitals and engineering draughtsmen are affected.

A triple registration card has been designed and will be available for all users. Directions for Registration, a Registration Form and a Ration Voucher form the card.

It is essential to fill in the Registration Form without delay in order that supplies may be available for the first rationing period for kinemas, which begins on February 1, 1940.

The Ration Voucher section of the card will be returned to the user as authority to purchase. Supplies will be obtainable through the usual channels.

The scheme, which has been developed by the manufacturers' technical and sales experts, has been brought into being by the British Arc Lamp Carbon (War Emergency) Pool, of which all British carbon manufacturers are part: Chas. H. Champion and Co., Ltd. (Ship Carbons); Morgan Crucible Co., Ltd.; General Electric Co., Ltd., and Henrion Carbons, Ltd.

The independent chairman of the British Arc Lamp Carbon Pool is Sir Sydney Chapman, K.C.B., C.B.E., a former Permanent Secretary to the Board of Trade, and recently a member of the Central Prices Regulation Committee.

How Scheme Will Operate

A statement issued with the authority of the Pool states:—

The British Arc Lamp Carbon (War Emergency) Pool has been brought into being to ensure the most equitable distribution of carbon supplies during the present period of emergency.

The individual trade names or numbers which have, in the past, been used by manufacturers to distinguish their individual brands and types of carbons will be supplanted by Pool classification names of a general character, *e.g.*, Pool low-intensity carbons.

Similarly, the number of different lengths and diameters of carbons in the various groups will be reduced to the practical minimum with a view to ensure making maximum supplies available.

Allocation of Supplies

Allocation of supplies will be based on consumers' requirements for a given period and will come into force on February 1, 1940. Until that time all carbon supplies by the manufacturers will be discontinued. (See note to consumers.)

Each consumer is asked to make a statement showing the total stock of carbons held on the premises and elsewhere. Should such stock be sufficient to cover the rationing period, the consumer should nevertheless complete the Registration Form. This is necessary to enable the Pool to determine total demands for subsequent rationing periods.

Upon completing both the Registration Form "A" and Ration Voucher "B" the consumer is requested to forward these to the British Arc Lamp Carbon (War Emergency) Pool Control, 42, Oxford Road, Putney, S.W.15.

Ration Voucher "B" will be returned to the consumer and the ration of carbons authorised will be recorded thereon.

Ration Voucher "B" should then be sent by the consumer to his carbon supplier which *must* be the same house as originally nominated on the Registration Form.

A Registration Number will be allotted to each consumer. This number must be quoted on all occasions.

The supplier, on receipt of consumers' ration vouchers, will apply direct to the Pool quoting the consumers' Registration Numbers. For this purpose special requisition forms will be issued to suppliers.

The smooth working of the Pool depends on the helpful co-operation of consumer and supplier alike. Carbons will be despatched *by the supplier* to meet consumers' requirements with the greatest possible expedition.

Notes for Consumers

In cases of extreme hardship where consumers' stocks are exhausted before commencement of rationing, appeal may be made to the Pool through the consumers' usual supplier, *i.e.*, the supplier stated on consumer's Registration Form.

In the event of a consumer changing his equipment, notification should be sent to the Pool and a new registration form completed.

C.E.A. to Co-operate

On Tuesday morning the British carbon manufacturers met Cinematograph Exhibitors' Association officials and discussed the effect of the scheme upon exhibitors and the working of a voluntary plan of rationing and regulating prices.

E. J. Hinge, President of the C.E.A., promised on behalf of the deputation, to submit the proposals to the General Council of his organisation with a view to inviting their co-operation.

Joseph Friedman, managing director of Columbia, who returned from the States this week

NEW BLOOD IN U.A.?

Selznick or Capra may Replace Fairbanks

Speculation in New York regarding the future of the holdings of the late Douglas Fairbanks in United Artists Corporation is settling around two names, David Selznick and, rather astonishingly, Frank Capra.

Selznick is already in close association with the Corporation through whom this productions are released, and Capra who, since his connection with Columbia, has turned out winner after winner in the realm of high-class pictures, is known to be wishful to secure the wider freedom that membership of United Artists would allow.

A further rumour in America is that Sam Goldwyn will only release one more picture through U.A., and with this prospect in view Capra's genius would be welcomed by Murray Silverstone and his associates as filling the big-picture gap which Goldwyn's exit would leave.

NEW QUAY BLAZE

When films being shown at the Memorial Hall, New Quay (Cardigan), caught fire on Thursday night several people were slightly injured and women fainted as the audience rushed for the exits.

The film projector was destroyed and the operator's hands badly burnt when he tried to check the flames.

War Damage Insurance

CHAMBERS OF COMMERCE FORMULATE SCHEME

EXHIBITORS, studio owners and all in the Trade should be vitally interested in a report issued yesterday on insurance of war damage to property, especially in view of the recent proposals by C. P. Metcalfe.

Although his scheme was not acted upon, exhibitors' demands for a Government plan are strongly supported in the "Report on War Damage to Property" issued by the Association of British Chambers of Commerce.

The Association represents vast property interests, and its recommendations go far beyond the Weir Committee proposals formulated by the Government.

Nearly 60 Chambers of Commerce and a score of big industrial interests, including the F.B.I., subscribe to the report, which, addressed to Sir John Simon, Chancellor of the Exchequer, formulates clearly a war risks scheme with Government execution.

2s. Premium Suggested

Summarised, the Association makes nine recommendations for compensation. In broad outline they are:—

1.—There should be a Government scheme sanctioned by Parliament providing for *full compensation* for war damage to fixed property.

2.—The scheme should apply to all fixed property, be compulsory and commence as early as possible.

3.—There should be a flat rate premium of 2s. per cent. payable annually during hostilities in respect of all properties irrespective of character, size or location, on the amount for which the property is insured against fire.

4.—The premiums should be paid through approved insurance companies.

5.—The Government's present arrangements for immediately ascertaining and assessing all damage should remain.

Certificates of the assessed damage should carry an appropriate rate of interest to the date of payment.

6.—When hostilities cease and the total damage is ascertained, the Government should implement its pledge as set out in the Government's statement of policy.

Only in so far as this may not be sufficient to meet the total loss, should the balance be raised by post-war premiums at a rate not exceeding 10s. per cent. per annum for such a number of years as will suffice to ensure payment of compensation in full.

7.—We suggest that each owner should be exempted from post-war premiums in respect of the first £500 of the total value of properties in his ownership, not in respect of each separate property.

8.—The post-war premiums should be a first charge on the property and should create no personal liability.

9.—Payment for the damage should be made as soon as possible after hostilities cease and might be made by the issue of negotiable Government bonds at an appropriate rate of interest in multiples of small denominations redeemable by annual drawings.

"Unsatisfactory" Position

The Association declares that the Government's pledge "to pay what it can afford" is unsatisfactory and is only tantamount to making *ex gratia* or compassionate grants and that the existing Government insurance of shipping, cargoes and commodities are fully supported by legislation.

An official of the Association told the KINE. that the report and recommendations should be of value to the film Industry and exhibitors should support it as meeting their needs and demands.

A

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
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ORGANISING CHARITY

PARTLY because of the innate generosity of the entertainment world, of which the kinema is so great a feature, and also because it has unrivalled contact with the public at the psychological moment of enjoyment, the charitable demands made upon us are a very heavy burden.

Before going further it is necessary to register the fact that when the patrons are tackled direct at the kinemas to make contributions to this or the fund, the exhibitor willy-nilly participates in the donation—a man may drop sixpence in a collection box and then buy cheaper seats, or refrain from buying chocolates, or may even stay home rather than be approached by the collector.

So let us hear nothing about the cost of these charitable efforts only falling upon the customer; even apart from the actual payments in cash and service that have to be made by the kinema exhibitor there is quite a big allocation which has to be faced in the way of indirect payments or loss of business.

Nevertheless we would hardly have it otherwise; to demand as a right the kinema's help as soon as an appeal is launched is a recognition of our position as a social amenity, and the only trouble is that we are as a rule very easy prey. And when these things are too frequent our customers become more and more chilly.

A welcome should therefore be given to a move put forward by the Edinburgh section of the Scottish Branch. Exhibitors here, as everywhere else, have been approached by one deserving cause after another, and in self-defence they are preparing a plan.

This, if agreed upon, would put things on a reasonably businesslike basis, and might well be adopted as a standard wherever similar conditions apply. It is proposed to ask the magistrates for permission for every exhibitor in the city who desired to do so to open on an agreed kinema Sunday; that the money realised be put into a fund to be administered by trustees drawn from our own members and the Town Council, and that all charity appeals should come before the Applications Committee.

There are few more embarrassing decisions for the exhibitor to make than to say no when a worthy charity is put before him to support. He knows too well that it is a form of public service in which he can indulge on rare occasions only—or his clientele will show him his popularity is rather a fragile plant. But he runs a similar risk if he refuses his co-operation, for those who organise these efforts—which are in nearly every case deserving of full support—are as a rule the most influential people in the area.

Unless he has some sort of established policy which will strengthen him where he is weakest the exhibitor is likely to pay dearly whether he decides yea or nay. But a fully worked-out scheme, with a common meeting ground for those who want and those who provide help, would take from him a load of anxiety and would ensure, if not contentment, at least a feeling of just treatment by the beneficiaries, with as few disturbances of his audiences as possible.

Edinburgh, with its very limited occasions for kinema Sunday charity entertainments, is an excellent ground on which the suggestion may be tried out, and the lessons learned there may give food for thought throughout the country.

Long Shots

EDINBURGH WANTS HOME RULE—A THRILLING NEWS REEL—CRONIN STORY ON THE SCREEN—WALES RALLIES TO "PROUD VALLEY"—ODEON'S COMFORT FUND

ARTHUR S. ALBIN, who has been re-elected chairman of the Edinburgh Section of the C.E.A., is one of the veterans of the Trade, but a veteran who refuses to grow up. The KINE. YEAR BOOK gives his age as 64, but he has the youthful temperament and the cheery outlook of a man half his years.

IN the chair of the Scottish Branch in 1924, he had succeeded the late R. C. Buchanan as chairman of the Edinburgh Section three years before that. So he is entering his 19th year as chairman of the Section, and at their meeting last week the members would not hear of his withdrawal to make room for a younger man. His son, Willie, is also an ex-president of the Scottish Branch.

MENTION of Edinburgh is a reminder that the plea for a separate branch of the C.E.A. for Edinburgh and district is being strongly urged by exhibitors on the eastern side of Scotland. There is no quarrel between Edinburgh and Glasgow, but the growth of the Association appears to Edinburgh exhibitors as warranting the establishment of a branch there, where purely local questions can be handled without reference to the branch officers at Glasgow.

YET another task comes to the lot of Alex. B. King, who has been asked by the Scottish office to collect officially all current kinema newsreels pertaining to Scotland and Scottish affairs. This is a job which Alex. will delight in.

MOVIETONE News made history this week. It has put out a three-minute film which breaks entirely new ground by reproducing in detail a fight in the North Sea between British destroyers and Nazi bombers. It is a most thrilling picture and shows in detail the 'plane dropping a number of explosive charges which come perilously nearer and nearer to a cruiser in the middle distance.

THE explosions of the anti-aircraft guns are also clearly shown, but the real fascination of the picture is in the intimate views of the tin-hatted gunners and the tense group of officers on the destroyer's bridge. The film was taken by an officer on the boat and enlarged up to standard size by Movietone—a wonderful and stirring record—and never was one more timely.

I LOOKED forward, I confess, with some little anxiety to "The Stars Look Down"; the fact is I lacked the imagination that could see a grim story set in drab background being made into a drama so gripping that I for one lost all sense of the outside world until it ended. In addition to other obvious qualities, first-rate team work was needed to ensure such a result.

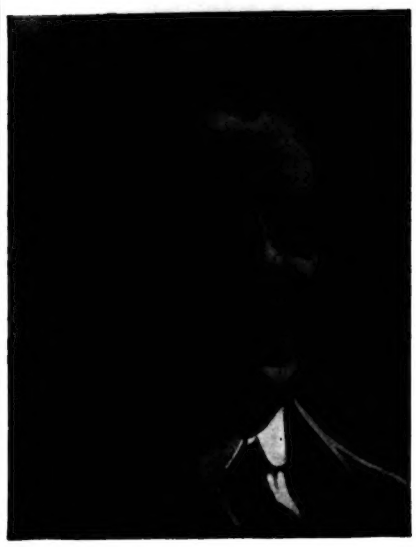
WHEN I met those who had been engaged on the production at lunch just before the show I began to understand the inspiration. Maurice Wilson presided and his remarks were illuminating largely because of the way in which he illustrated the spirit that runs through Grand National. Incidentally, he reminded us of the contribution the company was making to British production in putting out no fewer than 11 pictures from our studios in its nine months of life.

UNDER Jeffrey Bernerd, who shares with Maurice Wilson the managing directorship of Grand National, the sales staff from all over the country were in full strength to help in the launching of the Cronin classic, as well as a group of directors whose works have been handled by the company. I. Goldsmith, who produced, made an interesting speech which was, in effect, corroboration of my remarks upon the team spirit of the organisation

CELEBRATING his 44th birthday his Majesty the King visited the Leicester Square Theatre last week with the Queen and other members of the Royal Family to see the Marx Bros. film there. Both the King and Queen expressed hearty appreciation of the comedy as one of the funniest they had seen. The news reel of His Majesty's visit to the R.A.F. in France was also a subject of great interest to the Royal Party.

WHEN a report gained circulation that Mark Twain was dead, the famous humorist declared that the report was greatly exaggerated. In a similar sense Neville Kearney might describe the story of his resignation as secretary of the Film Producers' Association as exaggerated. I understand that no resignation has been handed in by him to that body, and that any announcement of a successor is, to say the least of it, premature.

BY the way, Neville's eldest son is a naval officer on H.M.S. *Ajax*, and he thus has an eager interest in all the circumstances surrounding the fight with the German pocket battleship, *Graf Von Spee*. A portrait of Lieut. Kearney appeared in certain national newspapers.



A. S. ALBIN

A NOTE just received from Ralph E. Smith, of British Dominions Films, Ltd., of Australia, tells of his new address, which I pass on for my readers' information. It is on the third floor of 18-20, Regent Street, with Abbey 3836 as a 'phone number. Mr. Smith, as you probably know, is also London representative of Hoyt's Theatres, Ltd., which, with its associate companies, owns and controls 130 theatres in the important centres of the Commonwealth.

NEATH, in South Wales, was chosen for the pre-view of "The Proud Valley" (formerly entitled "David Goliath"), which Michael Balcon has produced at Ealing with Pen Tennyson directing and Paul Robeson heading the cast.

THE reason for this choice of venue was the background of the picture which is set in South Wales, and it was felt that the reaction of patrons living in the area would provide the best test of the film's appeal.

IT was given a rousing reception, and both Mickey Balcon and Ben Henry, who attended the screening, came back heartily pleased with the film's success. The audience was held by the drama, the human comedy and the glorious singing in the film, and many patrons went to the trouble after the show of congratulating those concerned. "The Proud Valley" will be Trade shown in London on January 2.

J. W. BURNS, who runs the Regal, Lichfield, would appear to be qualifying as a lay canon or prebend of the cathedral. Every Sunday services are held at his kinema under the auspices of the Dean and Chapter, and capacity houses result.

THIS is not surprising when one realises that the popular Bishop of Lichfield, who, when at Croydon took a large part in the Sunday kinema movement, is an alternate preacher with the Suffragan Bishop of Stafford.

IT was obvious to most people in the Industry that before long some scheme of pooling of carbon supplies must take place, and the announcement on page 3 shows how completely the situation has been analysed and the scheme of rationing prepared in the interests of consumers to prevent hoarding and overbuying.

THE meeting at Magnet House, Kingsway, at which the scheme was outlined, took place in the G.E.C. boardroom, with Sir Sydney Chapman in the chair, and Charles H. Champion as the lucid interpreter of the rationing scheme. Others present were H. C. Mills (Morganite); T. W. Heather, (G.E.C.); R. N. Parkinson (Henrion), and the sales and technical experts of each company.

MR. CHAMPION explained that the scheme had been developed following discussions with the Ministry of Supply, and that Trade associations—among them the C.E.A.—had promised to recommend the plan to their members. The pool was co-operating in every possible manner and pressing might be undertaken by one unit of the pool and finishing by another in order to facilitate rapid production and prevent wastage.

FIFTY members of the Odeon staff are already serving overseas in the Forces and 250 are on service at home. Their colleagues, responding to an idea put forward by an Odeon manager, contribute to an Odeon Troops Comforts Fund, which provides parcels of goodies to those who are away.

THE plan, which has the approval of Oscar Deutsch and the circuit executives, is in general operation. Members of the staff contribute at a rate of one penny per £1 of wages and salaries, and many halls over-subscribe their quota. The effort was begun to provide Christmas parcels, but the good work is to continue after the festive season with a monthly parcel.

THOSE members of the Trade who are also radio fans will have heard already quite a bit about the new Tommy Trinder and Jean Colin feature, "Laugh It Off," which Anglo-American is Trade showing on January 2. Although the subject was only recently completed by British National at Walton, it has already had very useful advance publicity over the air.

AT a broadcast the other week Jean Colin sang some of the numbers from the film, while on Saturday last one of the high-lights of Tommy Trinder's broadcast in "Garrison Theatre" was "Laugh It Off," the theme song from the film. Millions of radio listeners must have already heard of the film, and the excellent radio performances put over by Trinder and Miss Colin should make them particularly anxious to see more of the pair in their new picture.

COMMENT by R. H. Cricks upon Corry Fennell's letter in last week's issue of the KINE. defending the news theatre against what he considered an unujustified slight is, unfortunately, held over until next week. With it is also a communication from the New Theatre Association, to which Mr. Cricks also replies.

AN old friend, in A. E. Newbould, is coming back into a sphere in which I hope to meet him more frequently than of late. His firm, Palmer, Newbould and Co., Ltd., will resume the handling of G-B advertising and publicity, which, for the past two years, has been in the hands of Charles F. Higham, Ltd. The office will therefore once more be at 5-6, Cork Street, W.1. 'Phone is Regent 4306.

I WAS very sorry, as were all the KINE. staff, to hear of the dastardly attack on F. Angelini, of Girosigns, Ltd., during the black-out last Friday. Two bandits set upon him in Kennington while he was on his way to the works, and, although the victim fought back pluckily, the attackers got away in a car, but without the booty they had anticipated. Mr. Angelini is seriously ill at his home, having to undergo an operation. No arrests have so far been made.

A SERGEANT-MAJOR in a Midlands town, whose job it had been to recruit troops for a patriotic tableaux on a kinema stage, decided to exploit the angle to his own advantage. Appearing at the entrance of a kinema, where on the previous Sunday "his corpulence" had graced the footlights, he whispered into the manager's ear, "How about a seat for me and the missis till Friday." The S.M. got his seats, but the incident has precipitated a conference of local managers, some of whom think that the credit point might be capitalised; others who are getting into the military age group have an eye on the future, and the possibility of finding themselves paraded before the self-same S.M.

THE STROLLER.

JAMES ROOSEVELT'S PRODUCTION PLANS

Kine. New York Cable from Motion Picture Herald

ROOSEVELT QUITS SAM GOLDWYN to head own Independent production unit, but continues as President of Goldwyn Studios, and will produce there.

KORDA IS ON THE "Rex," which left Thursday and is due back in America in two months.

COLUMBIA NET LOSS $104,751 in quarter ended September 24, which compares with same period last year of loss of $233,612.

BRITISH QUOTA, if continued, should be on monetary basis, says David Rose, and indicates other U.S. companies agree. He says Paramount plans five or six in England next year.

PARAMOUNT intends to drop "B" pictures next season and may reduce total to 45.

WARNERS ALSO dropping "B" films and plan 48 "A" films.

BRYAN FOY is now assistant to Hal Wallis, associate executive in charge of production, Warner Studios.

Close-Ups

By

Screencomber

CRISIS NEWS

THE eyes of the world have turned towards Oxford Street, where a tremendous drama has been played out against the background of the four-ale bar of the Black Horse. Doktor Globules, Herr Adolf Screencomber's pocket rattlesnake, who has been carrying out a series of raids in hostelries up and down Wardour Street, was cornered by members of the Fox Paramount contingent, and after a running fight was forced to take shelter in the four-ale bar, where the proprietor gave him until closing time to effect such revictualling and tanking up as he required before sallying forth to try to break Fox Paramount blockade.

The full extent of the pocket rattlesnake's sinkings in the course of his depredations is not yet known, but it is believed that he has sunk many pints of ullage up and down the street. It is believed, also, that when the time limit is up Doktor Globules may scuttle out of the back entrance or blow up in Oxford Street. Meanwhile, Herr Screencomber is reported to be on the Graf Spree —"the graftest spree even Herr Screencomber has ever been on, and, believe me, that boy's some grafter," a neutral spokesman is stated to have said.

That the spree is graf in the extreme is proved by the fact that Herr Screencomber has already protested about the barbaric methods being used by his adversaries, who, he claims, are stooping to the use of pink rats, green elephants, tartan toads with top hats, and mice in kilts to bring about the Furore's surrender.

While at the moment Herr Screencomber is in command of the graf spree, it should not be long now before the spree is in command of Herr Screencomber.

HITLER AND CHAPLIN'S FILM

Because of their moustaches,
There may be clashes;
But let's hope the rushes
Won't lead to more brushes.

THE DOORMAN SAYS

"OWLING Olivers! Crimey O'Riley! and stuff me with Stanleys!" said the commissionaire. "But a nice sorta pal you've turned out to be, takin' the lark out the poor producers that way and them not knowing which way to turn for their next new Rolled Rice motor-cars.

"'Ere they are forming their little committees, passing resolutions and what not, and doin' no 'arm to no one, and you come in with your 'eavy sarcasticisms like you done last week. You ought to be ashamed, right down ashamed, you should. And why shouldn't they 'ave their little bit of comfort if they want it? After all, you wouldn't like to be a producer denied 'is comforts, whatever they may be, if you been used to them and all.

"And all their committee meetings is just so much 'armless fun, so why can't you leave 'em alone and mind your own business? No Christian feelings, that's wot your trouble is. Can't abear to see people having a little bit of innocent fun.

"Batter my Boards of Trade! Gor stuff me with quorums! What with you and some of them there blackleg producers the production business'll be more like work than the real thing if certain people—an' no names no pack drill—has their way. F'r crying out quota, but some of you nosey- [illegible] give me a pain."

SECOND WIND

BECAUSE it ran for hours and hours, sections have been rescinded. So "Gone with the Wind" we promise, now, isn't nearly so long-winded.

EXECUTIVE TROUBLES

THE irritation and nervousness of certain of our big executives is not, as some people seem to believe, a direct result of war nerves; rather, it is a form of frustration If you were ever the owner of a crystal set, you will know what we mean, the urge to reach out . . . and then a one valver. For a time you are quieted, but then you want to reach again, and so to two valves—three and so on.

Something of the same thing happens to all big film executives. First, when they come into the job, they are content to ring up their local exchange. Then comes the day when they have to 'phone the Leeds or the Manchester branch. There comes a rise of power. Shortly he is ringing up Glasgow, Belfast, Dublin, with an abandon lightening to behold, and so it goes on until nothing but New York, then Hollywood will satisfy him.

The urge grows apace, and eventually the earth is his playground. Think what it means to have all this suddenly removed from your grasp, and the furthest you can reach out is a call to old Bill, who has moved his sales staff down to Torquay, or dear old Bert who has taken his office staff off to Hitchin. Now, maybe that you understand the full significance of frustration, you speak kindly to your chief next time he shows signs of irritability.

NEUTRALITY LAW'S EFFECT ON U.S. FILM EXPORTS

JOE FRIEDMAN REVIEWS SITUATION

Columbia to Carry On

AMERICAN production of high-class pictures in this country is likely to be prejudiced by the operation of the American Neutrality Law which places serious obstacles in the way of American citizens leaving the States during war time.

This action will necessitate the employment of producers and stars of British nationality, very few of whom are box-office magnets in America. This may, in its turn, cause the pictures which are made to satisfy British quota requirements being of different calibre from the big winners which leading American companies have made for world distribution.

The above facts are deduced from an interview which a KINE representative had this week with Joe Friedman, managing director of Columbia Pictures, who, nevertheless, stated that so far as his company is concerned it would carry on as before as far as circumstances permit.

Mr. Friedman could not state definitely if Irving Asher would be permitted to return. He was trying to find a set up of the type of the unit which Asher headed in case it was impossible for the journey from America to be made.

Various circumstances had hindered plans for the completion of quota plans within the year ending March 31 next. He felt that if companies were endeavouring to carry out their quota obligations,and were a week or two late the Board of Trade would understand and not inflict penalties.

It was not the intention of Columbia Pictures to be satisfied with just filling quota requirements. Their aim would be quality.

So far as American product was concerned, there was no lessening in the quality of pictures being produced and to be produced in the current schedule. Columbia had too many commitments to American exhibitor customers to allow this. What might happen another year was purely conjectural, for pictures already seen and in the cutting stage were coming out better than ever.

English returns on Columbia pictures were, in spite of less money being taken at the box office, well in excess of the amounts estimated by the company. "Spy in Black" was a notable instance of actual receipts being 2½ times that of the estimate.

LATER TRANSPORT DEMAND

Trade Motives Not Selfish

E. J. Hinge, Newcastle, national president of the Cinematograph Exhibitors' Association, repudiates any suggestion that the entertainment Industry's plea for later transport facilities is the outcome of selfish motives.

They are merely trying to meet a public demand, he declares. While some workers are finishing earlier a great many are working overtime regularly and they complain that they receive no consideration from anybody.

Manchester, Mr. Hinge pointed out, is operating transport pretty well up to normal and it is no use trying to dispose of the demand by pretending that it does not exist. A strong case has been made out for normal entertainment and transport hours.

The luncheon given by Grand National Pictures prior to their Trade show of the Grafton production THE STARS LOOK DOWN, was attended by—Top table (left to right): Mrs. Michael Redgrave; Michael Redgrave; Jeffrey Bernerd, managing director; Maurice Wilson, chairman and managing director; Howard Welsch, Maurice Ostrer, Emlyn Williams, Margaret Lockwood, Robert Morley and Jack Raymond

NEW LANCASHIRE BRANCH

Letter to Manchester Delegates Objected to

IT can now be revealed that, apart from the merits of the case put forward by the Manchester and District Branch for the manner in which the territory should be divided into the two geographical areas, approved last week by the General Council, direct influence was brought to bear on the delegates by the distribution of a circular letter bearing the names of Arthur Peel (chairman), J. Mather (vice-chairman), T. H. Hartley (ex-chairman), J. J. McCracken, H. Lyons (ex-treasurer) and C. Littler (secretary).

This action is strongly resented by some members of the branch to be formed, on the ground that as the arguments for and against the alternative proposals for the area to be covered by the new branch were fully debated at a general meeting in the presence of the President and General Secretary of the C.E.A., it was highly improper for a section of the Executive Committee of the Manchester and District branch to resort to electioneering tactics to try to get a decision different from that given by the branch general meeting.

On that occasion 77 nominees voted for the splitting up of the present branch on the lines suggested by the chairman of the Manchester and Salford District Exhibitors' Committee, and 36 against.

One comment by a Manchester exhibitor is: "What right has a section of the Executive Committee of the Manchester branch to send out a circular on association letter paper to the delegates, unless they make it clear the views they express are merely personal views? The circular does not represent the collective opinion of the committee of the Manchester branch, and for that reason I resent the manner in which it was compiled."

Delicate Situation

Repercussions may be anticipated, but owing to the delicacy of the situation and the imminence of general meetings of the Manchester and District branch and of the new branch it is not our intention to anticipate the likely line of comment and action.

Here is a copy of the communication addressed by Messrs. Arthur Peel, J. Mather, T. H. Hartley, J. J. McCracken, H. Lyons and C. Littler to the delegates:—

"The General Council will remember that at the last monthly meeting an application was put forward by the Manchester and Salford Exhibitors' Committee for permission to form a new branch of the association.

"The Manchester and District branch, as the parent body, has no objection to the proposal but wish to point out that since the application of a month ago, the Manchester and Salford Committee have put forward a request to have included in its orbit a larger number of suburban halls from the outlying districts around Manchester, viz.: Eccles, Denton, Stalybridge, Ashton-under-Lyne, Hyde, Guide Bridge, Hurst, Audenshaw, Dukinfield, Monton, Altrincham and Sale.

"To this wholesale extension of the Manchester and Salford area strong exception was made by the executive members representing the Manchester branch, and they are of opinion that the new branch should consist only of those representatives who first made the application, viz.: The Manchester and Salford Exhibitors' Committee.

Financial Reasons

"The only real and tangible reason put forward for the proposed extension of the

Continued on page 19

Winter Gardens, Wallasey

CHANGE-OVER TO FILMS

Winter Gardens, New Brighton, Wallasey, one of the theatres in the circuit controlled by W. Southan Morris, is to change over to film programmes on New Year's Day. The theatre will be re-opened at Christmas with a pantomime.

A Compton organ has been installed. The heating system has been overhauled. RCA sound equipment has been put in.

J. J. Lambert has been appointed manager of the Winter Gardens. He was at the Tivoli, New Brighton, during the summer, and since then has been at the Lyceum, New Ferry.

West Hartlepool Kinema A.R.P.

After a deputation consisting of Messrs. C. Last, S. Taylor and H. Pease had interviewed Superintendent Cook, Chief A.R.P. Officer, West Hartlepool, arrangements were made by the Cinema Managers Association of the Hartlepools to put into operation at once certain work to comply with A.R.P. requirements.

The suggested schemes were quite reasonable and are likely to prove very satisfactory.

Leeds Category Board Problem

LOCAL AGREEMENT OVERRIDES LICENCE REQUIREMENT

DOES a category board constitute an advertisement? This point was raised at the Leeds City Police Court on December 7, when the proprietors of the Moortown Corner House were summoned for displaying a noticeboard, in fact a category board, outside the paybox of their theatre, for the purpose of advertising, and having marked on details of the feature and other films they were scheduled to show in their theatre.

The point was raised at the Leeds City Police Court when summonses were heard by the Stipendary Magistrate (Horace Marshall) against the Crawshaw Garden Estate Co., Ltd., owners of the Corner House Cinema, Street Lane Corner, Moortown, Leeds.

The summonses related to breaches of agreement signed with the Town Clerk in August, 1938, by which the display of advertising matter other than that relating to newsreel films was prohibited. The first summons was concerned with the display of details of a feature film entitled "Keep Smiling," and the other mentioned the films "The Exile Express" and "The Sisters." William Hobson was summoned in each instance with aiding and abetting.

For the defence it was put forward that under the terms of the licence it was necessary to display a notice with the name of the films and the approximate time of showing, in addition to which the class of certificate was also shown.

Mention was made during the hearing that the Stipendiary had previously heard summonses in respect of advertising display of feature films, and had inflicted penalties upon the defendants, and that his decision had been upheld on appeal to the Quarter Sessions.

Mr. Shepherd, for the Corporation contended that the agreement, under the Town Planning Act, to which defendants were parties, clearly restricted any display advertising inside or outside the Corner House Kinema to newsreel films, and that the details on the notice board in the foyer was a flagrant breach of the agreement.

The facts as such were admitted and no witnesses were called.

Legal arguments were submitted, in the course of which R. Cleworth, on behalf of the defendants, held that it could not be an offence to display a notice as called for under the Cinematograph Act. He said that that notice could not be seen by any person except those entering the kinema. This was not accepted by counsel for the Corporation, who suggested that it could be seen by persons entering the café and ballroom.

Mr. Cleworth asked the bench to say that meeting the requirements of a category board could not be regarded as advertising.

The Stipendiary Magistrate said he must find that an offence had been committed. He had already ruled that the agreement precluded the showing of any notices other than those relating to newsreels, and to display details of films not in accordance with the agreement with the Corporation must be a breach.

He fined the company and William Hobson £5 each on the first summons and dismissed the other two summonses under the P.O.A.

Special Note

GRAND NATIONAL PICTURES will be back in Wardour Street from Monday, December 25th, 1939. Please address all Head Office correspondence from that date to:

113-117, Wardour St., London, W.1.

Diana Churchill, Derrick de Marney and Jean Gillie are the stars in the Admiral Film Production, THE SPIDER (General Film Distributors, Ltd.), which will be released on April 15

London Trade Show Diary

SCREENING BETWEEN DEC. 21—DEC. 27

Thursday

First Love (*General Films*)

Leicester Square Theatre. 11 a.m.

Cast: Deanna Durbin, Helen Parrish, Robert Stack, Eugene Pallette, Lewis Howard, Leatrice Joy, June Storey, Charles Coleman, Marcia Mae Jones, Samuel S. Hinds, Kathleen Howard, Jack Mulhall, Mary Treen, Dorothy Vaughan, Frank Jenks, Lucille Ward. **Director:** Henry Koster.

Deanna Durbin's new Universal picture, "First Love," which is now playing at the Leicester Square Theatre, presents the star as a parentless girl, who, treated like a poor relation by the family of her wealthy aunt and uncle, comes through to a triumphant victory over her surroundings. Outstanding feature of the picture is that, for the first time, producer Joe Pasternak has injected a goodly share of romance in the production, something lacking in youthful Miss Durbin's earlier successes.

Deanna sings four beautiful selections in "First Love"—"Home, Sweet Home," "Amapola," "Spring in My Heart," and Puccini's "One Fine Day," from the opera "Madame Butterfly."

In the cast with her are two newcomers, Robert Stack, the love interest of the story, and Lewis Howard. The balance of the cast includes Helen Parrish, Eugene Pallette, Leatrice Joy, June Storey, Marcia Mae Jones, Charles Coleman, and many other gifted players. The picture was directed by Henry Koster.

Friday

The Spider (*General Films*)

New Gallery Kinema, Regent Street. 3 p.m.

Cast: Derrick de Marney, Diana Churchill, Jean Gillie, Cecil Parker, Frank Cellier, Allen Jeayes, Edward Lexy, Jack Melford, Jack Lambert, Anthony Holles, Moira Lynd. **Director:** Maurice Elvey.

The story of "The Spider," a new thriller from Admiral Film Productions, centres round the efforts of Derrick de Marney, a Scotland Yard detective, and Diana Churchill, his attractive and enthusiastic young wife, to track down a gang of jewel thieves, the identity of whose leader, the Spider, is unknown even to the members of the gang.

De Marney suspects a firm of theatrical agents, with whom Diana obtains employment. One of their clients is a beautiful stage star, Jean Gillie, with whom de Marney pretends to be in love in order to worm some information out of her and upon whose life an attempt is made while she is travelling on the midnight mail train to Glaston, a town at which she is booked to play. Her manager is killed, but Jean has lost her memory and can give no information about her would-be murderer. With only the clue of a missing button to go on, de Marney, after many adventures, succeeds in discovering the identity of the Spider, and, after an exciting chase, finally tracking him down and arresting him.

Radio Pirates (*New Realm*)

Celluloid Theatre. 11 a.m.

Cast: Leslie French, Mary Lawson, Enid Stamp-Taylor, Willie Jenkins, Hughie Green, Kenneth Cove, Roy Fox and his Band. **Director:** Ivan Campbell.

This film, based on a story by Donovan Pedelty, is an entertaining story and not a conglomeration of radio stars. It deals with the adventures of three friends—Leslie (proprietor of a wireless shop), Mary (owner of a café), and Willie (a song writer).

When Willie finds he cannot afford to pay for the publication of his songs Leslie hits upon an idea of plugging them over a pirate radio. All goes well until a share-pusher gets to the mike while they are broadcasting and denounces a new Government loan. The police swoop down on them, but mistake the sharepusher and his men for the miscreants, and so they escape the penalty of their adventure.

GRIMSBY INVITES VIEWS ON S.O.

ALTHOUGH NOT KEEN TRADE WILL HELP

THERE is rather more than a possibility of Sunday opening of kinemas in Grimsby becoming an accomplished fact in the very near future.

At the invitation of the authorities, a deputation of managers, consisting of Messrs. C. Clow (Plaza), who is chairman of the Managers' Association; H. Jones (Globe); J. G. Laws (Savoy), and T. J. Reardon (Regal), met the Mayor of Grimsby (Ald. J. J. Sutton), the Deputy Mayor (Ald. H. Weldrick), the Vicar of Grimsby (Canon E. L. Marsden) and the Town Clerk in the Deputy Mayor's Parlour, Town Hall, on December 14.

The position was considered in detail, and as a result of the discussion a special meeting of the Watch Committee is to be held in the near future.

It is understood that initiative in the proposal was taken by the Grimsby Social Service Committee, of which Ald. H. Weldrick is hon. secretary, and that favourable consideration has been accorded owing to the urgent necessity of providing some means of entertainment for Naval and other Service men in the town.

Charles Clow told the KINE. that the Social Service Committee approached the Trade regarding Sunday opening and a meeting was proposed.

"They felt that circumstances warrant the opening of kinemas on Sundays and we were asked to give them assistance," he said. "The meeting was fully in favour of the proposal."

Mr. Clow added that managers in various parts of the town had received anonymous letters with reference to the matter, particularly with regard to the position of staffs who would have to do Sunday duty, but he had pointed out that by law they would be entitled to an equivalent day off in the week, which, in turn, would mean more staff being employed.

"While we, the managers, were not keen to open on Sundays, we were anxious to co-operate with the Social Service Committee for the good of the town and the welfare of the men in the Forces," he said. "So far as we are concerned, we have given our word that we will open. Everything now depends on what the Watch Committee does."

Wallasey to Apply

Wallasey exhibitors propose to approach the local council at an early date with an application for permission to open on Sundays.

R. P. Rutherford, general manager of the Queen's circuit and an ex-chairman of the North Western Branch C.E.A., believes that the conditions to-day justify a reversal of the Council's ban on Sunday kinemas, which was inconsistent with the Council's attitude in not only permitting but encouraging other Sunday amusements, particularly at New Brighton.

Some years ago, Wallasey exhibitors made an unsuccessful attempt to get Sunday opening in the borough.

Taunton Undecided

The question of Sunday opening of kinemas was considered by the Taunton Town Council from the point of view of a national scheme of opening.

The discussion on the matter was held in committee, and nothing very definite appeared to have resulted.

Manchester Corporation Town Planning Committee has refused to sanction plans for the erection of a kinema in Wilmslow Road, Withington, on the ground that the site is not suitable for the purpose.

In the Courts

BUILDING DISPUTE APPEAL REJECTED

ARBITRATION ACT NOT INVOKED—KINEMA MANAGER'S NOTICE—CASE FOR COMPASSIONATE PAYMENT

A DISPUTE about the building of the Plaza, Queensbury, Middlesex, was mentioned in the Court of Appeal on December 15.

Stephen Chapman, on behalf of Plaza (Queensbury), Ltd., of Clarges Street, Piccadilly, London, supported an appeal from the refusal of Mr. Justice Asquith, in Chambers, to stay proceedings brought against them by Pitchers, Ltd., of Ashburton Grove, Holloway, London.

Mr. Chapman said the dispute concerned a kinema built by Pitchers, Ltd. The contract price was £27,736, and the contract contained an arbitration clause. The building was completed about February, 1938, and the plaintiffs, in their action, claimed £3,236 and the final certificate of the architect. Upon application by Pitchers, Ltd., a Master in Chambers gave them leave to sign judgment for the amount. The Plaza Co. appealed because they wanted the matter referred to arbitration, their contention being that there were certain defects in the work and materials.

Before the appeal was heard the sheriff's officer went into possession, and thereupon application was made to the Master for a stay of execution, in order to get the sheriff's officer out. The Master granted a stay, on terms.

When the appeal came before the judge he refused a stay of proceedings, but gave the Plaza Co. leave to defend the action.

The Plaza Co., said Mr. Chapman, wanted the dispute to go to arbitration, because the architect's certificate could be reopened in arbitration proceedings, but in an action it would be final and conclusive.

Giving judgment dismissing the appeal, without calling on counsel for the respondents, Lord Justice Slesser said that till the matter came before Mr. Justice Asquith no application to stay the action under the Arbitration Act had been made. The appeal failed, first, because Plaza, Ltd., did not give the requisite notice under the building agreement to refer the dispute to arbitration and, second, because, as the judge had found, Plaza, Ltd., had taken a step in the action and were thereby precluded from invoking the arbitration clause. He (the Lord Justice) thought Plaza, Ltd., had taken several steps in the action.

Lords Justices MacKinnon and Goddard agreed.

BUILDER'S CLAIM

Mr. Justice Tucker, in the King's Bench Division on December 19, said that he would adjourn until next term the further hearing of a claim by Pitchers, Ltd., building contractors, of Ashburton Grove, Holloway, against the Plaza (Queensbury), Ltd., of Clarges Street, Piccadilly, for £3,236, which was said to be due on the architect's final certificate in respect of the building of a kinema at Queensbury, Middlesex.

His lordship added that he proposed to adjourn the case and order the defendants to give full and proper particulars under a paragraph of an affidavit sworn on behalf of the defendants.

MONTH'S NOTICE FOR MANAGER

Colchester Decision

At Colchester County Court, His Honour Judge A. Hildesley, K.C., had to decide whether a former Colchester kinema manager had been given proper notice in accordance with a monthly agreement with the proprietors of the Empire Kinema.

Plaintiff was Capt. Henry McDonnell, who claimed £27 salary in lieu of notice from Empire Cinema (Colchester), Ltd.

Plaintiff's case was that he was called into the office on November 4 and told by W. S. Robinson that he had finished after the show that night, and when he pointed out he was entitled to a month's notice he was told that Mr. Robinson had on October 7 left a note for him in the office giving him a month's notice. Plaintiff, however, denied having seen the note or having been told he was under notice.

Mrs. Winifred Edith Robinson, of Mersea Road, Colchester, principal shareholder and managing director of the company, said that after leaving the letter in the office she returned and ascertained that it had gone. It was, she said, owing to the war that they decided to manage the kinema themselves.

William Simpson Robinson said he wrote a letter and signed it, acting on behalf of his wife, who was the only director. Afterwards he told plaintiff that he might be purchasing another kinema, and he would then be able to reinstate him. Judgment was given for plaintiff for the amount claimed with costs.

PENSIONER-PATRON'S INJURIES

Kinema Not to Blame

The Deputy Judge at Sheffield County Court visited the Lyric Picture House before delivering judgment last Friday in an action brought by Enoch Oliver, a 74-year-old pensioner, of Greenland Road, Sheffield, against the Lyric Picture House Company, Ltd., Sheffield.

In finding for the defendants, with costs, the Deputy Judge suggested some *ex gratia* payment might be made to the plaintiff.

Mr. Bates, for the defendants, said he would put the suggestion forward, and that so far as the costs were concerned probably nothing further would be heard of them.

The claim was for £75 damages against the defendants in respect of personal injuries sustained by plaintiff when he visited the defendant's kinema on July 5, and fell down steps leading to a private cellar.

Defendants denied liability.

The Deputy Judge said he had come to the conclusion (not without considerable regret, for one was bound to feel sympathy with the aged plaintiff) that in fact the cellar door and its surroundings did not constitute such a trap as was alleged.

Grand National Convention

BERNERD CAPS SUCCESSFUL YEAR WITH AMBITIOUS PRODUCTION SCHEME

TAKING advantage of the presence of the whole sales force in London for the London Trade show of "The Stars Look Down," Grand National Pictures held their first annual sales convention on Friday and Saturday.

Under the chairmanship of Jeffrey Bernerd, joint managing director, the past year's trading was reviewed and plans for the coming year outlined.

Mr. Bernerd stressed the fact that the success of the company since its inception at approximately this time last year had been very gratifying, especially considering the difficulties that had been encountered. He outlined the difficulties of the opening weeks of the war, when, in common with the majority of the renters, Grand National found themselves endeavouring to carry on normal trading away from London, and announced that it had been decided to bring the whole of the head office staff back to the Wardour Street office.

Eleven British Films

Mr. Bernerd then went on to say that in nine months Grand National had presented eleven British pictures to the Trade, which made them one of the biggest, if not the biggest, distributors of British product in the country. Included in these eleven pictures was "The Stars Look Down," which was one of their last Trade shows, and definitely the biggest British picture to be presented this year.

Big Production Plans

Turning to production plans for the future, Mr. Bernerd said that on the whole plans in hand definitely offered a line-up of pictures more important than those delivered during the past year.

There would be at least six films of similar calibre to "The Stars Look Down," and at least a dozen comparable to those British pictures that Grand National have been releasing this year.

These productions, for which plans were already settled, include a picture tentatively entitled "Pastor Hall," based on historical facts connected with the life of the celebrated Pastor Niermoller, who made a tremendous fight for freedom against the terrors of Nazi Germany. It will also include evidence provided by the Government White Paper, and the cast will include Sir Seymour Hicks and Wilfred Lawson, who will play the title-rôle.

Another popular subject is to be "The Life of Leslie Stuart," with Robert Morley in the title-rôle. In telling the highly colourful story of the life of this popular British composer, full use will be made of the undying popularity of his many songs—"Soldiers of the Queen," "Lily of Laguna," and others. This is to be a Jack Raymond production, and directed personally by Jack Raymond.

There will also be another picture comparable to "The Stars Look Down," co-starring Michael Redgrave and Margaret Lockwood. Mr. Bernerd outlined other plans involving big box-office names, but it is impossible at the present time to give full details, as negotiations are not yet complete.

More Progress Promised

Maurice Wilson, chairman and joint managing director of the company, also promised that the British product, upon which plans were reaching completion, would be far in advance of anything that had been offered during the past year.

Mr. Wilson was also in the chair at a luncheon given prior to the Trade show of "The Stars Look Down," and in his speech said that he would like to take the opportunity of congratulating everyone concerned with the production of the picture, particularly as the war broke out right in the middle of the production, and the latter half of the film was made under the most exasperating difficulties.

The fact that the picture had turned out to be the very fine film that it had spoke volumes for the people concerned.

At this luncheon the sales staff had the opportunity of meeting the stars of the picture—Michael Redgrave, Margaret Lockwood, Emlyn Williams, and also Robert Morley, who was to star in one of their new pictures.

Jules Simmons, general sales manager, occupied the greater part of the convention with the more important part of the business—the actual discussion of sales problems and ironing out any difficulties that had arisen in the past.

After a very constructive session, the salesmen returned to their territories with the knowledge that they had passed through the past trying year with flying colours.

FILMS ACT FUTURE CAUSES ANXIETY

C.E.A. Seeks Information from Board of Trade

BOOKING SAFEGUARDS ESSENTIAL

Considering Production Plan

THE GENERAL COUNCIL CONSIDERED AT ITS LAST MEETING THE GENERAL PROBLEM ARISING FROM A COMMUNICATION FROM THE PRESIDENT OF THE BOARD OF TRADE CONCERNING THE FUTURE OF THE CINEMATOGRAPH FILMS ACT AFTER MARCH 31 NEXT, UPON WHICH IT DECIDED TO SEEK FURTHER INFORMATION FROM THE BOARD OF TRADE.

It is understood that the chief point upon which information is desired is that of the proposed alterations to the Quota Act referred to by Oliver Stanley in his letter to the Chairman of the Films Council. It is likely, too, that the C.E.A. will submit its own views on the subject.

A REPORT ON THE PROPOSED PLAN FOR BRITISH PRODUCTION WILL BE PRESENTED EARLY IN THE NEW YEAR.

The General Council reaffirmed as its policy the retention of the restriction that contracts should not be booked for more than six months ahead, and the prohibition against blind booking.

The Production Report

An allusion to the proposed plan for the establishment of a scheme of co-operative production was mentioned in the report of the Executive Committee, which has appointed a sub-committee to meet British producers with a view to the formulation of a co-operative scheme.

Their deliberations have culminated in a report which will be considered by the committee within the coming month, after which it will be submitted to the General Council with a plan of campaign for the manner in which it shall be recommended to the members.

Propaganda Film

The film "The Lion has Wings" has produced a number of complaints in relation to the booking and of the effects of an abnormal number of concurrent runs, states the Emergency Committee.

All details are being carefully collected into a report, which will be submitted to Sir Joseph Ball, as it is obvious that different arrangements will need to be instituted for any similar films in the future.

When this report has been submitted reference will be made to this matter generally.

West End Opening

The Emergency Committee refers to the closing time for West End kinemas, which has now been extended on the principle of a staggered time for the conclusion of the big picture. These times are 10.30 p.m., 10.40 p.m., 10.50 p.m., and 11.15 p.m.

This form of staggering should be noted, because the West End kinemas are permitted by the terms of their licences to remain open until midnight.

The time they are required to close is unchanged, the only limit of time is as to the finish of the big picture, after which the kinema can still remain open and show other films.

The Committee is glad to report this element of normality in regard to the West End.

Relations with N.A.A.F.I.

The committee reports that the association's relations with N.A.A.F.I. continue to be most cordial, and that E. J. Hinge, the president, had accepted the position of adviser on exhibition matters. Also, since that appointment N.A.A.F.I. have paid your president the compliment of inviting him to head its Northern Regional Committee, which deals with all entertainment for troops in that area in the Northern Military Command.

The Committee has congratulated Mr. Hinge upon both these appointments, and is happy to report that all matters arising in connection with exhibitors and Army kinemas are now under consideration between Mr. Hinge and N.A.A.F.I.

A.R.P. Precautions

Reference is made to the new general regulations issued by the Home Office to Chief Constables and annotated by your committee, and a copy is attached. These have already been summarised in the KINE.

A report on a deputation to the Electricity Commissioners, which has also appeared, was submitted.

Savings Campaign

The showing of a 100-ft. trailer dealing with the National Savings Campaign was recommended; it will be available in the New Year.

Discount Withheld

The withholding of discount on the sale of chocolates in kinemas by certain chocolate firms is a matter which the association is taking up.

The Council's Condolences

E. J. HINGE expressed the very deep sympathy with Alfred Smith, secretary of the Northern branch, in the death in action of Alan Smith, his youngest son. I am sure, he added, that it would be your wish that this association should express its deep regret and sympathy at his sad loss under such tragic circumstances. It was agreed that a letter be sent to Mr. Smith on behalf of the delegates.

Next Meeting

It was agreed that the next meeting should be held in London on Wednesday, January 10.

HOME OFFICE SUGGESTION

Guidance for Chief Constables

IN order that uniformity of action may be adopted in all areas, a new Home Office circular will be issued shortly defining the powers of Chief Constables under the new emergency regulations governing kinemas.

The circular will request that there be no variation of the conditions as laid down, though power to judge each case on its merits may be permitted.

The regulations at the moment are only in the nature of suggestions, but will probably be treated as guiding the action to be taken to ensure safety. Chief Constables will operate the conditions, having regard to their character, in the best interests of public and kinema proprietor.

EXTENDING S.O. FACILITIES

Power to be Given to County Councils

METHODS by which Sunday opening may be granted without resort to the complex procedure of town meetings, polls and draft orders are suggested in correspondence which has passed between the Home Office and the County Councils Association.

The matter arises from the wish to simplify procedure in areas containing large concentrations of troops.

Originally, it was proposed that the power to permit opening should be taken by the Home Secretary, who would delegate the exercise of such powers to county and county borough councils. The Home Office, in a letter of November 1, explained this delegation by stating that it would be easier for the councils to explain to exhibitors whose kinemas had authority to open, the nature of the conditions attached to opening and to secure observance.

A later letter stated that it was the intention of the Home Office to give powers to councils directly and not by way of delegation from the Home Secretary.

A draft of the Order in Council was sent to the Association, whose secretary submitted suggested certain amendments.

These were that (1) the existing statutory power of delegation otherwise than to a committee of a county council should be suspended, and (2) that the notice of intention to consider the making of an order should be inserted in one or more local newspapers, and not in two or more. This on grounds of economy.

The Association resolved to acquiesce in the proposal that county councils be given absolute power to authorise Sunday opening of kinemas.

It is the intention of the Government that all other requirements of the Sunday Entertainments Act shall be observed, the only changes to be made being those of procedure for obtaining Sunday opening.

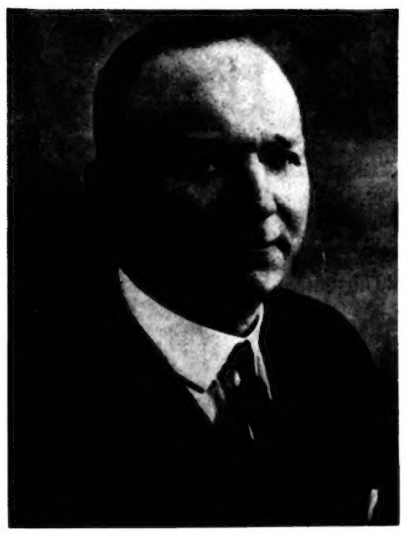
THE NEW LIGHTING REGULATIONS

C.E.A. Report in Preparation

The new regulation issued by the Ministry of Home Security as to the display of dimly illuminated signs by shops, etc., which also apply to places of public entertainment, were referred to.

In this connection, and also as to the amount of light which may be shown in vestibules, the Central London Joint Advisory Committee to the Home Office got in touch with the Commissioner of Police at New Scotland Yard, who agreed to discuss the conditions appertaining to kinemas with a committee of that body.

The committee is actively at work on this very important matter, and hopes to have information available which will be of the greatest use to the association within about a fortnight.



E. J. HINGE, President of the C.E.A.

MANCHESTER'S NEW BRANCH

FORMAL O.K. TO FORMATION

OFFICIAL approval has been given by the General Council to the formation of the new Manchester and Salford branch.

Details of the negotiations which had led up to the proposal for the formation of the new branch were given by the President (E. J. Hinge), who also described the proceedings at the meeting of the Manchester branch, at which the decision was formally made.

Mr. Hinge observed that it was very evident from what they heard at that meeting that it was the unanimous desire of both sections that the new branch should be set up and the only point of difficulty was the exact extent of the new territory.

That occasioned further discussions, and on Tuesday afternoon in last week they had a meeting between the two sections in an endeavour to arrive at an amicable understanding as to the extent of that new territory. He added: I am happy to say that after considerable discussion and give and take on both sides agreement as to the extent of the territory of the new Manchester and Salford branch has been reached.

The proposition for the formation of the branch, which S. K. Lewis seconded, was agreed.

GYROTONE, LTD.

C.E.A. TRIBUTE TO CONCESSION

At its last meeting the General Council expressed its appreciation of the helpful attitude taken by Gyrotone, Ltd., towards exhibitors who had that sound apparatus installed.

It was stated that the firm had voluntarily relieved their customers of their payments due for hire of equipment or maintenance during the period when kinemas were compulsorily closed.

It had been felt by Gyrotone, Ltd., that apart from the fact that the apparatus suffered no wear or tear whilst the premises were closed, that exhibitors were being quite sufficiently hard hit by not being allowed to open and that the very least was to forgo maintenance charges for that time.

C.E.A. PRESIDENT AND N.A.T.K.E. SUNDAY ATTITUDE

NEGOTIATIONS ON WOMEN PROJECTIONISTS

Matter for the Branches

IT was revealed in the report of the Executive Committee of the C.E.A. that the President (E. J. Hinge) had challenged the right of Tom O'Brien general secretary of the N.A.T.K.E. to speak for a good proportion of his membership when he voiced the Union's objection to Sunday opening. In any case, it was pointed out, the subject was not an Association matter but entirely one for the individual exhibitor.

The report of the committee recounted details of the discussion with a deputation from the N.A.T.K.E., headed by Mr. O'Brien.

Mr. O'Brien asked for national agreement in relation to the employment of women as operators and referred to an agreement which he had just effected with the London branch.

As the committee was not acquainted with its terms a promise was made that a copy would be obtained and circulated to the branches for their information.

It was pointed out to Mr. O'Brien that this was a subject on which his branches would need to conclude agreements with the branches of this association.

N.A.T.K.E. and S.O.

Mr. O'Brien intimated that his association was opposed entirely to general Sunday opening and particularly in areas where agreement with the branch had not been concluded.

He claimed to express the objections of his members to a working week which included Sunday work.

On behalf of the committee, the President expressed doubt as to whether Mr. O'Brien really was speaking for a good proportion of his membership when he expressed the employees' objection to working on Sunday, as in the course of a long experience he had found that many of the employees welcomed the short hours of Sunday which were compensated by a full day off in the week.

In any event it was indicated to Mr. O'Brien that Sunday opening was not an association matter; that the association was not joining in any national campaign for Sunday opening; but that where individual members wished to apply for it that was a matter entirely for themselves, as the association was neither empowered to, nor sought to, control the actions of those who wanted Sunday opening or those who did not.

RESERVED OCCUPATIONS FOR KEY MEN

Further Application to Government

Mr. O'Brien made a plea that another effort should be made to get key-men placed in reserved occupations, and it was agreed to make joint representations to the Ministry of Labour in the strongest terms possible.

This subject was further considered by the committee, which reported that it was making a further request, with the co-operation of the Ministry of Information, that operators of 25 years of age and upwards, managers, foremen, firemen and boiler attendants of 30 years of age and upwards, should be placed in reserved occupations.

Exceptional circumstances were the grounds on which permission was given, for the first time, for amusement houses in Grimsby and Cleethorpes to open on Christmas Day, though it was stressed by the Bench that in acceding to the application they were not creating a precedent.

Staff Insurance During Altered Kinema Hours

IMPORTANT RULING BY LABOUR MINISTRY

A CLASSIFICATION of the responsibilities of exhibitors in regard to insurance payments under war conditions causing alterations in respect to opening hours was given to the General Council by the Ministry of Labour. The approval by the C.E.A. to the Government had resulted in a concession which was hailed by members as further proof of the widespread contacts made by the Association in watching members' interests.

The GENERAL SECRETARY reported that in view of inquiries received from members he had written to the Minister of Health and the Minister of Labour in regard to insurance payments under war conditions. Owing to the alteration in times of closing to 10 p.m. instead of 10.30 or 11 p.m. in many places the evening performance had been obliged to commence at 5 p.m. instead of 6 p.m. In Memo 282/X 6 p.m. appeared in relation to the general time prevailing under peace conditions, but under new conditions the staff referred to in Paragraph 11 of the Memo, while not working more than 28 hours weekly, were called upon to do more than six hours before 6 p.m. It was requested of the Minister that while peace time hours of closing no longer apply 5 p.m. should be substituted for 6 p.m.

The Minister of Labour had replied as follows:—

You wrote to Mr. Ernest Brown and Mr. Walter Elliot on October 9 concerning the position of kinema attendants as affected by the changed hours in the Industry due to the war. As the position is the same for National Health Insurance and for Unemployment Insurance Mr. Elliot has asked us in replying to cover your letter to him.

I am therefore desired to say on behalf of both Ministers that where the hours of employment before 6 p.m. exceeds six by reason only of the fact that the opening time of the evening performance has been made earlier, the employment may for the present be regarded as still covered by the Subsidiary Employments Order and not insurable.

It is presumed that in other respects the conditions for exception from insurance apply. A recent edition of the Ministry of Health, Memorandum 282/X, is enclosed for your information.

You will appreciate that having regard to the provisions of the Subsidiary Employments Order it will be necessary after a reasonable period, say, in March or April next, to examine the position again, in the light of the national situation as it may then be.

B

N. WALES SHOWMAN FLOUTS C.E.A. RULING

Services Admission Prices Causes Breeze

THREE principal topics discussed by North-Western Branch, at the meeting held in Liverpool on Friday, were: camp kinemas, concessions to men in the Forces, and suggestions for securing conditions of public safety in the event of air raids.

Most of the time was occupied by a review of the business transacted at last week's seven hours' meeting of the Executive Committee of the C.E.A. and the subsequent General Council. W. J. Speakman presided.

The CHAIRMAN said he had visited a district where a camp kinema was reported to be in existence. This kinema, operated by private enterprise, was 2¼ miles from the centre of the nearest town, and 1½ miles from the nearest kinema. He had reported all the relevant circumstances to President Hinge, who said he would immediately report the facts to the K.R.S. with a view to suitable action being taken in regard to the supply of films.

Mr. Hinge had given an assurance that the K.R.S. would bar any private enterprise camp kinema if it was being run in opposition to "pukka" kinemas. This particular kinema was situated inside the camp and was well-equipped.

The O.C. Entertainment informed him that was the only part of the camp entertainments over which he had no control. The camp theatre had seating for 1,250, and the camp kinema 560. There were film entertainments twice daily, and regularly on Sundays. No permission was obtained from the licensing authority.

War Office Undertaking

Replying to a comment that obviously the public would not have access to a kinema inside a military camp, Mr. SPEAKMAN said that was not the point. An undertaking had been given by the War Office that where there was a kinema in the vicinity of a camp they would not approve of opposition kinemas being started.

R. P. RUTHERFORD: But has not the C.E.A. already admitted camp kinemas into membership?

The CHAIRMAN: No.

Mr. RUTHERFORD pointed out that at the last General Council no exception was taken to a certain nomination, and the CHAIRMAN explained that the applicant was a bonâ-fide exhibitor, who had opened a new kinema. This camp kinema would not be in opposition to any other theatre owner.

P. M. HANMER: No one will deny there should be a kinema near to a camp, but we think it should be provided by the local exhibitor, and not by an outsider.

Difficult Situation at Rhyl

At the last branch meeting Secretary G. DUDLEY WEST was directed to write to Odeon and to Rnyl Entertainments Ltd., owners of kinemas in Rhyl, calling attention to a decision of the General Council on the question of concessions to men in uniform.

Odeon replied their general policy was similar to the policy of the C.E.A. If an exception had been made at Rhyl for any purpose, prompt steps would be taken to rectify the matter.

Rhyl Entertainments. Ltd., replied their directors felt it would not be very patriotic to withdraw the concession, which was given only to N.C.O.s and men serving in H.M. Forces.

The Only One Out of Step

J. R. DOVENER, who has a theatre at Prestatyn, said the Rhyl concession had its repercussions in the former town. Now that Odeon had come into line the persistence of the opposition became still more awkward.

"You are the only one out of step, Mr. Edwards," commented the CHAIRMAN. "I think the concession should be abolished."

Patriotic Defence

L. EDWARDS (Rhyl Entertainments, Ltd.) explained the concession was first given by his opposition on the first or second day of the war. His directors considered it was a patriotic gesture and they decided to render all the seats on the ground floor of their kinemas available to the troops at 6d.

Having given the concession, his directors felt they could not withdraw it. Although the opposition had withdrawn, Mr. Edwards alleged they sent a large number of free tickets to the camp once a week.

J. R. DOVENER pointed out that the Prestatyn kinemas were put in a bad light when soldiers had to be told there were no reduced price seats for them as in Rhyl. The advertising of the concession had a disturbing effect.

E. H. WHITTELL said if the Rhyl theatres continued to offer reduced prices, it would not be long before other theatres would do the same and thus the whole of North Wales would become concerned.

L. EDWARDS: It goes on all over the country, and I say good luck to them. It is an act of patriotism and we shall not go back on it.

To this it was retorted that other exhibitors who wanted to see effect given to the C.E.A. recommendation were no less patriotic.

B. ALLMAN considered it was very patriotic for Mr. Edwards to make a concession to the troops, but he did not lose anything by reserving the ground floor for their use. Exhibitors depended upon the goodwill of the public, who, he was sure, would give credit to them for being mindful of the interests of the soldiers. He thought the C.E.A. recommendation should be altered.

The CHAIRMAN: I do not think that proposition would get a good reception.

Dovener Sticks to Principle

"But we are not here to discuss our own opinions," remarked Mr. DOVENER. "We have a recommendation from C.E.A. headquarters and we are asked to carry it out. Had it been left to individuals to do as they liked, I would have acted the same as Mr. Edwards."

Three propositions were submitted:—

(1) That no action be taken;

(2) the C.E.A. be asked to amend their recommendation; and

(3) a letter be sent to Odeon, asking them to discontinue the issue of free passes, and another to Rhyl Entertainments, Ltd., requesting the cessation of the advertising of their concession to men in uniform.

No. 3 was unanimously adopted, on the proposition of P. M. HANMER, seconded by R. P. RUTHERFORD.

Before this decision was reached Mr. EDWARDS left the meeting, saying his directors would not withdraw the facility.

Safety Suggestions

Attention was directed to a new code of safety suggestions to be observed by exhibitors as a precaution in case of air raids. The chairman and other members of the branch had discussed the code with the Chief Constable earlier in the day.

It was the desire of the police that these suggestions should be acted upon by all licensees. Concerning the use of lights in the front of kinemas, it was proposed to create model conditions at a theatre in one of the police divisions. This, after being approved by the police, could be inspected by other exhibitors, who would be expected to adapt their theatres to that standard.

Discourage the Children

Details of the various suggestions were explained to the meeting, particularly with reference to matinées. Special children's matinées would not be allowed in Liverpool and no encouragement must be given to children to attend kinemas.

No official notification would be sent out by the Chief Constable with regard to these suggestions, but a copy of them had gone to all licensees.

Edinburgh and S. Wales C.E.A. Meetings on Page 15

No Official Instruction

P. INKESTER: Surely, the Chief Constable will officially intimate what he expects us to do? A number of exhibitors who run children's matinées are not at this meeting. How will they be notified? Does it mean I must drop my children's matinées just because I have attended this meeting, whilst my opposition can clean up the business?

One exhibitor remarked that the police were reticent about giving written instructions. They declined to put anything in writing.

P. M. HANMER: I am told the list has been issued simply as suggestions and that instructions will be issued in due course.

It was explained that the non-observance of the suggestions would not leave exhibitors open to prosecution, but the police would have the power to stop kinemas from opening to the public if they did not consider them safe.

It was decided to send out a letter to Liverpool exhibitors.

Sunday Opening

R. P. RUTHERFORD referred to a statement which appeared in certain daily newspapers to the effect that under the Emergency Powers Act exhibitors could apply to their local authority to exercise local option on Sunday opening. He had asked the General Secretary about this. Mr. Fuller declared definitely that this information was quite incorrect. The machinery to be used for Sunday opening was still that provided by the Sunday Entertainments Act.

Nominal S.O. Payment at Portsmouth

£200 FROM 27 KINEMAS

Opening Hours Varied

THE Portsmouth City Council have again fixed the Sunday opening contribution for the twenty-seven kinemas in the city at an aggregate figure of £200 for the ensuing year. The individual contribution of each kinema will be determined by the Town Clerk in consultation with the secretary of the local branch of the C.E.A., the amount being fixed in relation to the money-holding capacity of each theatre.

At last week's meeting of the City Council, when the renewal of the licences for the ensuing year came under consideration, a letter was read from the branch asking that in peace time permission should be given for the performances to start earlier than 5.30 p.m. on Sundays, in order that the full programme might be shown twice.

S.O. Hours

Lieut.-Col. G. M. O'Rourke said that there had been complaints about the curtailing of programmes, and also about people having to sit in the theatres from 5 p.m. to 5.30 p.m. before the first performance commenced. He moved that the kinemas be allowed to open on Sundays at 4.45 p.m. instead of 5 p.m., the performances to start at 5 p.m. instead of 5.30 p.m., and the premises to close not later than 10.30 p.m. That would meet the situation, enable the theatres to open a quarter of an hour before the performances commenced and give the public ample time to fill the seats.

Coun. J. Prince, chairman of the Watch Committee, stated that opinion was rather divided upon the committee in regard to the matter, but personally he had no objection whatever to the amendment. He did not see that there was any more harm in opening a kinema at 2 o'clock on Sunday than at 5 o'clock.

New Peace Time Rule

With the permission of the council, Coun. Prince accepted the amendment on behalf of the committee, and the minute was altered accordingly.

The amended times will appear on the new licences, but their operation will be suspended during the period of the war. Under the Emergency Powers (Defence) Act, the opening hours now permitted on Sundays are from 2.30 to 8.30 p.m.

An effort is being made to get these war time hours varied to 3.45 to 10 p.m., but largely owing to the fact that there is no corporation passenger transport after 8.30 p.m. the effort has not yet been successful.

Joe E. Brown in BEWARE SPOOKS (Columbia), reviewed in this issue

BLACK-OUTS ON XMAS DAY

NO COUNCIL MEETING—NO OPENING

Cardiff kinemas have lost a possible chance of opening on Christmas Day because application was not before the Watch Committee in time. One of the applications pointed out that it was influenced because so many uniformed men would be on leave on Christmas Day, and would be unable to get their entertainment.

The Chief Constable (Mr. A. J. Wilson) said that the police had no objection to such a proposal when Christmas Day did not fall on a Sunday, and provided the exhibitions were between 2 p.m. and 11 p.m.

The Chairman (Ald. O. Cuthbert Purnell) said he was inclined to think that they should do something for the soldiers.

It was unanimously decided to express regret that the committee had no opportunity of dealing with the matter this year, because there was no council meeting prior to the suggested date.

Rejections in the West Country

The application for Christmas Day opening made by K. D. Kenchington, manager of the Beau Nash, Bath, on behalf of Associated British Cinemas, Ltd., was rejected by the Bath Licensing Justices.

Swindon magistrates also turned down the application, notwithstanding that it had the backing of the Town Council, which favoured the suggestion for opening on the ground that there would be hundreds of Service men, in addition to evacuees, in the town who would have no place to go.

In giving their decision, the magistrates said they had no legal right to alter the licences granted to the kinemas at the annual licensing meeting.

MARGATE BANS "H" FILMS

Margate Town Council have placed a ban on "H" films for the coming year. When the matter was under discussion on December 12, the Clerk explained that any "A" or "U" film which had passed the Censor could be exhibited on week days, but that the Council could forbid the showing of "H" films.

A suggestion that only films approved by the Films Advisory Sub-committee should be allowed was turned down.

Sunday shows will be allowed to continue on present conditions: 4 per cent. of gross Sunday takings, after entertainment tax had been deducted, to be paid to charity.

Plymouth Powerless to Grant Sunday Opening

LEGAL POSITION UNALTERED

GREAT surprise was caused in entertainment circles when it was announced that the Plymouth Watch Committee had decided that they had no power to grant an application of the local members of the C.E.A. to allow Sunday opening of the kinemas in the city. Furthermore, they had no power to grant Christmas Day opening.

They explained that the whole matter was in the jurisdiction of the City Council.

Apart from Christmas Day, it is thoroughly well known in Plymouth that the Service authorities are anxious that facilities should be given for the entertainment of men on Sundays, many of them having been drafted into the city to find themselves in a strange land.

Not long since an appeal was made to the City Council for Sunday opening, and in this appeal the heads of the combined Forces joined, but the council were swayed by religious views, among others, and turned it down, not even allowing the citizens to give their views. On Wednesday the Watch Committee, through their chairman (Alderman W. J. W. Modley), said they had no power to grant the application. He mentioned that there was no question of the application for Sunday kinemas being rejected by the Watch Committee. It was simply that they had no power.

They were advised by the Town Clerk that the matter was still in the same position as hitherto. It was recognised that the position had been amended recently, but there had been no change in law. Fresh legislation would have to be passed to amend the existing law before kinemas could be opened on Sunday. It might be done by an Order in Council, but until one or the other was done the Watch Committee must defer consideration.

Four years ago the Plymouth City Council decided not to entertain any application for the opening of kinemas on Christmas Day, and the Watch Committee now said they saw no reason to depart from that decision.

Deanna Durbin sings to Charles Coleman in the Universal film FIRST LOVE (General Films), reviewed in this issue

MANY CHANGES IN ODEON

ADMINISTRATION AREAS RESHUFFLED

The New Personnel

OWING to various men being on Service, the merger with County Cinemas and the recent taking over of the Paramount theatres, many changes have had to be made in the Odeon administrative personnel. These changes have also necessitated many moves among the theatre managements of the circuit.

W. J. Taylor has reorganised the general manager's department; he himself continues as general manager and A. C. Swift is assistant general manager. Two new appointments have been made: G. Selway, formerly area administrator in the West Country, and E. Holland, administrator in the Manchester area, have been appointed executive administrators, and they will operate from head office as a part of the general manager's department.

The areas have all been moved around and the area administrators, fifteen in number, are now as follows:—

No. 1.—C. Garside continues as administrator of this area, and works from the Brixton Astoria.

No. 2.—J. Jarratt (formerly with Paramount) works from the Odeon, Edgware Road.

No. 3.—R. Healewood, who will operate from the Odeon, Watford.

No. 4.—H. G. Hutchinson, who will operate from Wimbledon.

No. 5.—W. Fuller continues and will operate from Aldershot.

No. 6.—J. B. Higham, who was formerly house manager at the Odeon, Leicester Square, will operate from the Regal, Margate.

No. 7.—F. Parsons continues and will operate from the Odeon, Brighton.

No. 8.—N. L. Adams continues and will operate from the Astoria, Southend.

No. 9.—G. R. Allerton, formerly manager of the Odeon, Torquay. Has been promoted and will operate from the Odeon, Perry Barr.

No. 10.—R. G. Eley, formerly manager of the Odeon, Chesterfield, and will still operate from that theatre, although he will not now be manager.

No. 11.—G. Abercrombie (formerly manager of the Odeon, Bolton) will operate from the Odeon, Bradford.

No. 12.—W. E. Smith continues, but he will operate from Manchester.

No. 13.—C. Crathorn continues, but he operates from Bristol.

No. 14.—E. Pike, formerly manager of the Odeon, Wolverhampton, now operating from Torquay.

No. 15.—K. M. Dunn, who has been Scottish administrator, will now be operating from Glasgow.

Technical administrators have also been revised and full details will be given next week.

MANAGERIAL CHANGES

Geo. L. Abercrombie, manager of the Odeon Cinema, Bolton, Lancs, left the town last week to take over the job of area administrator in Yorkshire for Odeon Theatres, which includes those recently from Paramount. He has been in Bolton two and a half years, ever since the Bolton Odeon was opened, and during that time has made many friends among patrons and carried out many very successful exploitation campaigns. He has a long connection with kinema management, having managed kinemas in Manchester and district.

Succeeding him at Bolton is William Spibey, who comes to Bolton from the Odeon, Oldham. Mr. Spibey has been in the kinema business for eleven years, having managed kinemas at Worcester, Lowestoft and London, as well as variety theatres in other towns. He is a native of Manchester.

The good wishes of a large number of friends accompanied H. J. Horne when he left Odeon, Derby, to take over the management of Odeon, Oldham. Although he had managed the Derby Theatre for a matter of only a few months, he has been with Odeon for more than three years. He has been married only a few months.

George Stevens, who has gained a widely popular reputation during the years he has been in charge of the Odeon, Worthing, has been transferred to the Odeon at Brighton, where he will be welcomed by many old friends made in the days when he was general manager of the Palace Pier. This was before he entered films at the Savoy, Ilford, from which he joined Oscar Deutsch at Bognor. Before leaving Worthing, Mr. Stevens was presented with an engraved silver cigarette case by the staff, with which his associations have been cordial and happy.

John Walker, who has been appointed manager of the Odeon, Worthing, has been with the circuit since 1935, when he took charge at Kenton. He has since served at Wealdstone and St. Austell. Mr. Walker was one of the earliest managers to train his staff in A.R.P. duties, for as far back as January, 1938, his whole body of assistants qualified after examinations and were awarded certificates.

A new assistant manager has been appointed to the Odeon, Worthing, in the person of **G. J. Winnall**, who is also officiating as relief on the South Coast. He is well known to Odeon patrons in Worthing, where he deputised for Mr. Stevens last summer.

Ken Rowland has been appointed manager of the East Ham Odeon, in succession to Leo C. David, who opened it in July, 1938. Astute son of a well-known showman E. C. H. Rowland, of the County, Sutton, whose history includes stage work, organisation of concert parties and other forms of entertainment besides the kinema), Ken has been with Odeon two years. He trained under that experienced exploiteer, Captain Harold Arnold, at the Wealdstone house and took over the Forester's, Bethnal Green, fourteen months ago.

Succeeding him at Bethnal Green is **L. Freedman**, who until recently has been working on relief duties from the East Ham theatre. Mr. Freedman joined Odeon over four years ago, and after working as assistant, took charge of the Dulwich Odeon in March, 1938.

Edward Pike, of the Odeon, Wolverhampton, left this week-end to take up the post of Odeon area administrator for the South of England, with headquarters at Torquay. A native of Salop, he was for 18 years in the kinema industry at Shrewsbury at the Central Hall and King's Hall, and at Bloxwich, proceeding to Weymouth to open a new Odeon. Two years ago he came to Wolverhampton to open the new Odeon in Skinner Street.

Errol Flynn and Bette Davis in the Technicolor picture THE PRIVATE LIVES OF ELIZABETH AND ESSEX, which Warner's will Trade show in the New Year

DEMAND FOR ODEONS

BIG FALL IN BAIRD

DESPITE the unpropitious time, buyers are still coming forward for Odeon ordinary 5s. shares, which finished the week another 6d. to the good. The 5 per cent. debentures although ex dividend were actually 30s higher than a week ago at £78½. On the other hand, the bottom dropped out of the Baird Television market, the 2s. 6d. deferred shares being only 3d. each compared with 7½d., while the 20 per cent. preferred 2s. 6d. shares were called only 1½d.

Another rise was Stoll Theatre Corporation which was 3d. higher at 1s. 3d.

Holders of Assoc. Brit. Pic. Corp. 5s. ordinary lost 6d. at 16s. 6d.; Gaumont-British ordinary were 3d. lower at 2s. 4¼d., and the debentures of the same company were £64 xd. a fall of £2.

Other falls appeared in London Pavilion 6 per cent. £1 preference which were 15s. xd., a decline of 1s.; Moss Empires £1 cumulative preference 14s. xd., a decrease of 3d.; and Provincial Cinematograph Theatres 7½ per cent participating preferred ordinary 4½d. down at 12s. 7½d.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord. ..	30/-	30/-	—
Assoc.Brit.Pic.Corp.5/- ord.	8/6	8/6	—
,, 6% Pref.	17/-	16/6	— -/6
,, 5% Debs.	£93½	£90½xd	— £3
A.P.P.H. Ord.	8/3	8/3	—
Assoc.Talk.Pic.Ord.5/- ..	-/2½	-/2½	—
Baird Tele.20% Pref.Ord.2/6	-/3	-/1½	— -/1½
,, Defd. Ord. 2/6 ..	-/7½	-/3	— -/4½
Brit. & Dom. Films £1 ..	-/9	-/9	—
Brit. Lion Pref. 10/- ..	-/9	-/9	—
Capital & Prov. News 5/- ..	2/6	2/6	—
Gains. Pic. Ord. 10/- ..	1/6	1/6	—
Gaumont-British Ord. 10/-..	2/7½	2/4½	— -/3
,, "A" Ord.	1/1½	1/1½	—
,, 5½% 1st Pref.	8/3	8/3	—
,, 4½% New Debs. ..	£66	£64xd	— £2
General The. Pref.	5/-	5/-	—
,, 6½% 1st Mort. Deb. ..	£70	£70	—
Kinemas Ord.	4/4½	4/4½	—
,, Debs.	£73	£73	—
London Pavilion £1 Ord. ..	7/9	7/9	—
,, 6% £1 Pref.	16/-	15/-xd	— 1/-
Lon. and District	-/3	-/3	—
Mde. Tussaud New 1/- Def.	-/6	-/6	—
,, £1 Prefd. Ord. ..	7/-	7/-	—
Moss Empires £1 Ord. ..	16/6	16/6	—
,, £1 Cum. Pref.	14/3	14/-xd	— -/3
Odeon 5/- Ord.	5/6	6/-	+ -/6
,, 6% Cum. Pref. ..	13/-	12/6xd	— -/6
,, 5% Debs.	£77	£78½xd	+ £1½
P.C.T. Ord. 10/-	17/6	17/6	—
,, 7½% Ptg. Pf. Ord. ..	13/-xd	12/7½	— -/4½
,, Cum. "A" Pref. £1 ..	22/-	22/-	—
,, Cum. "B" Pref. £1 ..	17/10½	17/10½	— —
,, Const. 7% Pref. ..	18/-	18/-	—
Scophony 5/- Ord.	1/6	1/6	—
Sound City (Films) 5/- Ord.	-/9	-/9	—
,, 6% Pref.	1/-	1/-	—
Stoll Th. Corp.	1/-	1/3	+ -/3
Twentieth Cent. 5/- Ord. ..	-/3	-/3	—
,, 6% Pref.	-/10½	-/10½	—
Union Cinemas Ord. ..	-/8½	-/8½	—
,, 1st Pref.	2/6	2/6	—
,, 2nd Pref.	-/9	-/9	—
UnionCine.Sub.Props.6%Pf.	7/6	7/6	—
,, 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated. * Nominal.

The telephone number of the Engineers' department of the Gaumont-British Picture Corporation, Ltd., which is located at the Gaumont, Bishopsford Road, Morden, Surrey, has been changed to Mitcham 2901 (two lines).

S. Hart, M.I.E.E., is chief engineer of the corporation.

WAR HITS MDME. TUSSAUDS

John Maxwell's Review

EXTENSION OF BORROWING POWERS

THE surprising drop in revenue of Madame Tussauds, Ltd., has resulted in the company trading at a loss, and, in order to provide for the provision of further finance should cash resources become exhausted, the directors are seeking from the first mortgage debenture stockholders a suspension of the sinking fund instalments until one year after the cessation of hostilities. Power to borrow on prior charges to the limit of £50,000 is also being sought.

The ten months before the war showed a reduction of 18 per cent., but in the last two months, for ten weeks of which the establishment was compulsorily closed, percentage decreases were: Exhibition, 90 per cent.; restaurant, 77 per cent.; and the kinema, 48 per cent.

Normally, the months May to October are the best for business, and the war had a particularly severe effect. During the last two months of the financial year—the first two months of the war—there was a big setback.

Mr. Maxwell gave actual percentage takings compared with 1938 over that period.

This decline, declared Mr. Maxwell, was attributable to the black-out, the evacuation of the population and restricted transport facilities. The October takings showed decreases as compared with last year as follows:—

Exhibition, 84 per cent.; restaurant, 67 per cent.; kinema, 28 per cent.

When it was found that business was so drastically affected, every effort was made to reduce expenditure. But despite this, the falling off in revenue has been so drastic that up to the present the company has been trading at a loss. Mr. Maxwell expects that the adverse factors will handicap the company for at least another four months.

"If we don't have air raids," he said, "we may see the return of a large proportion of the adult population, and the psychological effect of the black-out may be minimised. Also, with the growing hours of daylight, transport facilities should improve, and with the passing of winter the number of visitors to London may be expected to increase."

The company proposes in the circumstances to conserve its cash resources as much as possible.

Notwithstanding, it will have to make substantial payments for taxes and rates—which were based on assessments made when the trading conditions were different—and these disbursements will greatly deplete the resources. The balance-sheet shows cash balances of £28,136.

The question of closing down some departments has been decided against because of its disastrous effects on the goodwill of the company, and also from the cash point of view it will prove less costly to keep open. If matters improve the directors hope that by remaining open the company will be able to take immediate advantage of any improvement.

Stephen's Green Meeting

PROTECTION SOCIETY FORMED

First Run Policy Abandoned

In the course of his speech at the annual general meeting of the Green Cinema, Dublin, held at the Green on Friday, the chairman, R. G. H. Russell, referred to the difficulties of trading in the kinema industry in Dublin at the present time. He said that the board had realised that economies would have to be effected, and this had been done. The new policy adopted by the Board had resulted in largely increased attendances, and they had confidence in the future if this policy were pursued.

The company showed a small profit this year.

J. N. Duff was elected to the board, and the co-option of J. J. Murphy, who had taken the vacancy created by the resignation of F. J. McDonnell, who had resigned owing to ill-health, was confirmed. The new policy referred to by the chairman was the change, earlier this year, from first run to "semi-first run."

SHAREHOLDERS' DECISION

Shareholders in the Stephen's Green Cinema Co., Dublin, are forming a shareholders' protection association to protect their interests, it was announced in Dublin last week. A public meeting, to which all shareholders were invited, was advertised to take place a few days before the annual general meeting of the Green company.

The report of the Green for the period October 28, 1938, to October 26 last shows that the profit for the period amounted to £531, and this amount has been transferred to the credit of the profit and loss account.

During the year the capital reduction scheme has been carried into effect, and the surplus of £5,167, after writing off the debit of profit and loss account and preliminary expenses, has been used in writing off a number of items altogether.

COMPANIES' AFFAIRS

NEW PRIVATE COMPANY

Belvedere Cinemas, Ltd.—Registered December 15. Capital, £100 in £1 shares. Its objects are to acquire the Belvedere Cinema at Belvedere, Kent. The directors are: Fdk. W. Wagg, 105a, Villa Road, Handsworth, Birmingham, kinema proprietor; Dudley W. A. Barton, Halesowen, estate agent. Solicitor: Howard E. Wynschenk, 174, Corporation Street, Birmingham. Registered office: Belvedere Cinema, Belvedere, Kent.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Associated Theatre (Wembley), Ltd., Henley House, Chesterfield Gardens, W.1.—Henry Norman, C.A., of 7, Hampton Road, Twickenham, ceased to act as Receiver and Manager of part of the property of above company on November 27, 1939.

International Still Studios, Ltd., 31, John Street, W.C.1.—Richard W. Lambeth, of 31, John Street, Bedford Row, W.C.1, was appointed Receiver and/or Manager on December 4, 1939, under powers contained in debentures dated August 8, 1939.

MORTGAGES AND CHARGES

Will Hammer's Entertainments, Ltd., 261, Goldhawk Road, W.12.—Debenture, dated December 1, 1939, to secure £500. Holder: W.H. Securities, Ltd., 261, Goldhawk Road, W.12.

Walton Hall Property Co., Ltd., kinema proprietors, etc., 48, Castle Street, Liverpool.—Debenture, charged on the company's undertaking and property, including uncalled capital, dated November 22, 1939, to secure all moneys due or to become due from the company to Martins Bank, Ltd.

Stockton Regal Cinema, Ltd., 12, Commercial Street, Darlington.—Mortgage on land, with cinema and other premises thereon, at Stockton-on-Tees, Durham, dated November 30, 1939, to secure £14,500. Holder: Mrs. Edith Atlay, Camelford, Cookham, Berks.

Regal (Southampton), Ltd., Henley House, Chesterfield Gardens, Curzon Street, W.1.—Mortgage on Regal, Southampton, the Plaza, Northam, dated November 30, 1939, to secure £2,499. Holder: John Amery Parkes, Effingham House, Arundel Street, W.C.2.

G.B.N. Cinemas, Ltd., 3, York Street, Manchester, 2.—Debenture, dated December 1, 1939, to secure £5,000. Holder: Harry Grosberg, "Wyndhurst," Park Road, Stoke-on-Trent. (The above debenture is subject to debenture in favour of Co-operative Properties, Ltd.)

South Promenade Amusements, Ltd., 18, Edward Street, Blackpool.—Particulars filed on December 8, 1939, of debentures not exceeding £10,000, authorised September 26, 1938, the amount of the present issue being £1,600.

SATISFACTIONS

Picture House (Doncaster), Ltd., 16, Cleveland Street, Doncaster.—Satisfaction to the extent of £7,486 on November 16, 1939, of charge dated October 16, 1933, and registered October 27, 1933. (According to the register of mortgages, the charge registered October 27, 1933, originally secured £7,488.)

Odeon (Dundee), Ltd., Henley House, Curzon Street, W.1.—Satisfaction to the extent of £1,750 on July 20, 1938, of disposition dated February 25, 1937, and agreement relating thereto dated April 12, 1938, and registered July 9, 1938. (Notice filed December 8, 1939.)

Regal (Loftus), Ltd., 52, Shaftesbury Avenue, W.1.—Satisfaction to the extent of £9,000 on October 13, 1939, of debenture dated November 19, 1938, and registered November 24, 1938.

United Picture Theatres Debt of £466,000

AUDITORS REFER TO "OVERVALUED PROPERTIES"

THE report of United Picture Theatres (chairman and managing director, Mark Ostrer) shows a net loss for 1938 of £27,258, compared with a net loss of £29,323. This loss raises the total debit balance to £466,935.

The company, which is managed by the Gaumont-British Picture Corporation, controls a number of suburban kinemas and also holds 60,000 £1 shares in British Amalgamated Cinemas, Ltd., valued on the balance sheet at £45,000. It was registered in January, 1928, and has made losses ever since.

In addition to capital of £525,000, it has debentures and mortgages outstanding amounting to £446,931. It also owes the Gaumont-British group on current account, £143,169, compared with £130,453 a year earlier.

The auditors again state that the value of the freehold and leasehold properties "which were offered for sale by tender in 1934, is greatly in excess of their true value." The shares in British Amalgamated Theatres, they say, "would also not appear to be of the value stated."

C

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Beware Spooks (Columbia)—American.	68 min. (A)	Joe E. Brown, Mary Carlisle, Marc Lawrence.	Slapstick comedy extravaganza presenting the "simpleton makes good" theme. Plot bright and exciting, star's performance good and climax excellent.	Good comedy bet for the majority of halls. Should not harm youngsters.
First Love (Gen.F.D.-Universal)—American.	84 min. (U)	Deanna Durbin, Helen Parrish, Robert Stack.	Romantic comedy, presenting Cinderella in a modern setting. Story delightful, star's performance irresistible, support clever, and staging elegant. Family and feminine appeal terrific.	Excellent general booking, a box-office certainty for all classes, juveniles included.
Five Little Peppers and How They Grew. (Columbia)—American.	58 min. (U)	Edith Fellows, Clarence Kolb, Dorothy Petersen.	Domestic comedy drama, the first of a new family series. Story unpretentious but human, juvenile cast natural and atmosphere refreshing.	Good two-feature proposition for the majority of audiences. Great for youngsters.
***Happy Event** (Grand National)—British.	36 min. (U)	Diana Mugwood, H. Ceaton, Gordon Leslie.	Romance of a race horse photographed in Dufaycolor, told partly in dialogue and partly commented by E. V. H. Emmett. Scenery and photography good.	Acceptable novelty featurette for the majority of halls. Will please youngsters.
Here I Am a Stranger (20th Century-Fox)—American.	83 min. (A)	Richard Greene, Richard Dix, Brenda Joyce.	Sociological drama of wide implication. Story a trifle involved, but acting good and surface action entertaining. Feminine appeal strong.	Good general booking. Should appeal to the family.
***Inquest** (Grand National)—British.	60 min. (A)	Elizabeth Allan, Herbert Lomas, Hay Petrie.	Crime drama of purpose and ingenuity adapted from the stage success. Acting, dialogue and atmosphere good.	Good two-feature programme proposition. Nothing to harm youngsters.
Mr. Smith Goes to Washington (Columbia)—American.	129 min. (U)	James Stewart, Jean Arthur, Claude Rains.	Spectacular political drama describing the adventures of a not-so-dumb political stooge at Washington. Story clever, pungent and illuminating, stars' performances clever, direction brilliant and atmosphere authentic.	Outstanding general booking. Safe for juveniles.
Seventeen (Paramount)—American.	78 min. (U)	Jackie Cooper, Betty Field.	Adolescent love story, well acted but rather long winded	Quite good popular hall booking. Suitable for juveniles.
Sherlock Holmes (20th Century-Fox)—American.	81 min. (A)	Basil Rathbone, Ida Lupino, Nigel Bruce.	Crime comedy melodrama adapted from one of Conan Doyle's famous stories. Story intriguing, and character drawing grand.	Capital general booking. Great for youngsters.
***Song of the Road** (New Realm)—British.	55 min. (U)	Bransby Williams, Davy Burnaby, Muriel George.	Re-issue of a handy and sentimental story, brought up to date with additional dialogue. Reviewed in KINE. February 25, 1937. Beautiful scenery, good story, laughs and pathos.	Certain of good reception in family and provincial halls. A sure welcome from all animal lovers and children.
***Stars Look Down, The** (Grand National)—British.	100 min. (A)	Michael Redgrave, Margaret Lockwood, Emlyn Williams.	Dramatic and spectacular picture of life in a typical English coal-mining district, skilfully adapted from A. J. Cronin's best-seller. Acting brilliant, direction understanding, thrills memorable and atmosphere flawless.	Outstanding booking for all classes. Should appeal to the family.
We're in the Army Now (20th Century-Fox)—American.	74 min. (U)	Jane Withers, Ritz Brothers, Lynn Bari.	War-time comedy extravaganza. Humour exuberant, team work good, and backgrounds realistic. Mass appeal obvious.	Cast-iron comedy bet for the crowd and family.
†**Wizard of Oz, The** (M-G-M)—American.	142 min. (A)	Judy Garland, Frank Morgan, Ray Bolger.	Spectacular fantasy adapted from L. Frank Baum's book. Story charming, acting delightful, staging dazzling, song numbers tuneful and thrills colourful.	Outstanding novelty booking for all classes and all ages.

* A British Picture † In Colour.

REVIEWS FOR SHOWMEN

Mr. Smith Goes to Washington

Columbia. American (U). Directed by Frank Capra. Featuring James Stewart, Jean Arthur and Claude Rains. 11,649 feet. Release not fixed.

SPECTACULAR political drama describing the adventures of a simple young American patriot who is sent to the U.S. Senate as the innocent tool of an unscrupulous party machine, but, thanks to a girl, wakes up before it is too late and turns the tables on his wily mentors.

Nine-tenths of the story development is spent in throwing mud at American politics. The remaining tenth is spent in hurriedly wiping it off. In the spellbinding climax it is claimed in vigorous rhetoric that America is still, in spite of its acknowledged political graft, God's own country.

The indictment and defence of the American political system are shrewdly presented—the acting is excellent, the dialogue clever, and the atmosphere authentic—and pave the way to entertainment of terrific comprehensiveness. It is fully entitled to the exclusive Capra hall-mark. We know of no greater box-office recommendation. Outstanding general booking.

Story.—A United States senator dies and a candidate is needed to fill the unexpired term. Jim Taylor, unscrupulous head of a party machine, sees in Jefferson Smith, idealist leader of the States' Boy Rangers, the complete stooge. Before Jeff knows what it is all about he finds himself with a seat in the Senate. His eager patriotism wins for him the approbation of his girl secretary, Saunders. Taylor wants an Appropriations Bill passed so that he can proceed to levy big graft, and he instructs Joseph Paine, a senator whom he has in his pocket, to get down to business.

Meanwhile, Jeff is persuaded to sponsor a private Bill for a boys' camp. Through the astute Saunders, Jeff learns of the double-dealing and disregards Paine's suggestion that he should hold his tongue. He speaks in the Senate, but is promptly framed by Taylor. He is accused of exploiting his private Bill for his own profit. In accordance with the findings of the Senate Committee he is later expelled.

He can, however, claim a hearing in the Senate, and he does. He holds the floor for twenty-three hours, and his non-stop oration convinces the Senate of his sincerity and of Taylor's villainy. In the end the conscience-stricken Paine shoots himself and Jeff becomes a national hero.

Acting.—James Stewart is a little too dumb as Jeff during the opening sequences to be entirely convincing, but he warms up towards the finish. He excels in the climax. All told his is a fine performance. Jean Arthur is clever as Saunders, but accomplished and versatile as the young stars are, they have nothing on Claude Rains and Edward Arnold, cast as Paine and Taylor respectively. They are great.

Guy Kibbee, Thomas Mitchell, Eugene Paulette, H. B. Warner and Harry Carey are also entitled to mention.

Production.—The line of story attack is straight, but although the objective is clear there are moments when padding, coloured by American politics and patriotism, holds up the development. Alien hero worship and flag-wagging is, however, handled with too experienced a knowledge of showmanship seriously to detract from fundamentals.

The film's aim is to make a hero of the ordinary fellow—a safe bet in any circumstances—and through him give corrupt politics the works and sincere and earnest patriotism its appointed place in national life. This it does through a series of big, significant and thoroughly diverting situations. The scene in which Jeff fastens on to a clause in the rules of the Senate that gives him the right to hold the floor is alone worth the price of admission.

And there is still the human and spirited love interest. The film is good politics and, what is more, great entertainment. It is sure of the woman's vote.

Points of Appeal.—Clever, pungent story, sensitive and vigorous acting, brilliant direction, big dramatic situations, crisp comedy, smart and eloquent dialogue, and star and director values.

Five Little Peppers and How They Grew

Columbia. American (U). Directed by Charles Barton. Featuring Edith Fellows, Clarence Kolb and Dorothy Petersen. 5,220 feet. Release not fixed.

DOMESTIC comedy-drama, the first of a new family series. The story is quite unpretentious, but it nevertheless acknowledges the value of human sentiment and clean humour. It is, in fact, good family entertainment for the family. Incidentally, both the adult and juvenile members of the cast are natural and the atmosphere is refreshingly intimate. Happy two-feature programme proposition for the majority of audiences.

Story.—Mrs. Pepper, widow of a mining engineer, has five children to support. This she does by working in a factory. Polly, the eldest daughter, is left a large share in a mine which, unknown to her and family, is valuable. J. H. King, a financier, is out to beat two rivals for possession of the mine. He has a grandson, Jasper, and the boy becomes friendly with the Pepper youngsters.

King is introduced into the family, and the domestic touch gives him a new slant on life. After helping the family when measles attacks its young members, and Polly's sight is jeopardised, he sees that they get a square deal. A generous price for Polly's share puts them all on easy street.

Acting.—Edith Fellows is clever and ingratiating as Polly, and Dorothy Ann Seese, Tommy Bond, Jimmy Leek and Charles Peck are also natural as the remaining four Peppers. Ronald Sinclair is also good as Jasper. Dorothy Petersen and Clarence Kolb play the adult rôles.

Production.—Much of the humour and comedy is obvious and more is manufactured, but in spite of its artifice the film has the human touch. It pins its faith in happy endings, and the engaging and talented young players do the rest. Picturesque and refreshing atmosphere further humours the ingratiating theme.

Points of Appeal.—Friendly story, kindly alternation of comedy and sentiment, good atmosphere, clever performances by young players, family angle, and accommodating footage.

Seventeen

Paramount. American (U). Directed by Louis King. Featuring Jackie Cooper and Betty Field. 7,034 feet. Release not fixed.

ADAPTED from Booth Tarkington's play and story, this picture deals with the effect of calf love on a young man and his family in a human—if rather wordy—manner. Acting is good, and the picture presents popular domestic comedy.

Story.—Lola Pratt, a young Chicago sophisticate, comes to a small town and sets all the boys' hearts aflutter. William Baxter falls for her in a big way, and in order to impress her, gets into debt by buying a new car on the hire-purchase system. He has a rival in an older youth, but both are left flat when after a farewell party to the girl, an old flame of hers comes to take her away. William's financial troubles are straightened out by her father.

Acting.—Jackie Cooper is good as the love-lorn William, but he has been given too much dialogue which is apt to prove wearisome. Betty Field is amusing as the insufferable sophisticate, and Norma Nelson does well as William's tale-bearing little sister.

Otto Kruger is convincing as the perplexed father, and Ann Shoemaker sympathetic as the understanding mother.

Production.—American small town atmosphere has been well presented, and forms a fitting background to the evergreen calf love theme which, while thin, is definitely human in implication.

Characterisation is sound, but the picture would have gained if it had had a little more action and stronger comedy moments. However, the treatment generally is light, and not lacking in imagination.

Points of Appeal.—Star in ever-popular story of first love. Incisive "family" characterisations.

The Stars Look Down

Grand National. British (A). Directed by Carol Reed. Featuring Michael Redgrave, Margaret Lockwood and Emlyn Williams. 9,090 feet. Released February 26, 1940.

DRAMATIC and spectacular depiction of life in a typical English coal-mining district, skilfully adapted from A. J. Cronin's best seller. The saga does not present the mine-owner in a particularly favourable light, but, on the other hand, the shortcomings of labour are not disguised. Axe-grinding is permitted only in the interests of story point and humanity.

Sentiment, pathos, comedy, drama, and harrowing thrills arise naturally from a logical set of circumstances. Moreover, each significant and entertainment facet is subtly amplified by excellent character drawing, flawless atmosphere, understanding direction and clever dialogue.

Few, if any, British dramas have been better disciplined. None is more confident of general appeal. The film is both important and box-office. Finally there are terrific title values. Outstanding booking for all classes.

Story.—Robert Fenwick, a pitman with 40 years' experience, knows that Scupper Flats, part of the mine in which he and his friends work, is unsafe. They appeal to the owner, Richard Barras, but he refuses to do anything about it. An unofficial strike is called, but it ends, unfortunately, with looting. David, Fenwick's son, is ambitious, and he wins a scholarship to a university. Joe Gowlan, son of another miner, is also ambitious, but he has no scruples. He grabs a handful of money out of a till during the looting and starts a successful bookmaking business on Tyneside. Eventually David comes to Tynecastle to study for his degree and he meets Joe.

Joe is now sick of Jenny, his usherette girl friend, and when she discovers he is after bigger fish, she makes up to David. He falls, and, as a result, forgets his degree and political ambitions, and marries her. Meanwhile, Joe becomes buyer for the Millington Foundry. He negotiates with Barras for coking coal, and the deal means the reopening of the dreaded Scupper Flats workings.

When David learns of this he appeals to the Union, but because he had in the interim quarrelled with Joe over Jenny, he is accused of bias. The Union refuses to act. Three days later Scupper Flats is flooded, and many men, including David's father and brother, are trapped, and die a lingering death. The tragedy vindicates David, and his ambition in life is realised when he enters the office of the local Labour M.P.

Acting.—Michael Redgrave gives the best performance of his career as the ambitious, crusading David, and Margaret Lockwood also contributes true-to-life character as the scheming Jenny. Emlyn Williams is responsible for another character gem as Joe, but Edward Rigby surpasses them all as Robert Fenwick. Nancy Price, Allan Jeayes and George Carney are other considerable props in the powerful story structure.

Production.—The climax, with its mine disaster and tragic depiction of entombed men is vivid and memorable spectacle, but profound as the technical highlights are the film does not live on thrills alone. It brings a typical mining community to the screen, and through its lifelike characters builds drama out of human frailty.

For instance, the characters, David, Jenny and Joe, alone are responsible for drama rich in colour, action and tension. But they are only a story within a story. The play's prodigious dimensions enable it also to throw the searchlight on industry and sociology. Its terrific compass and its powerful humanity are the platforms that place it in a class by itself.

Irresistible as its title values are, they are nothing compared with its honest merit as drama. All power to its British sponsors.

Points of Appeal.—Powerful, realistic story; impressive and spectacular presentation, unforgetable mining thrills, superb acting, fine, understanding direction, human angle, natural comedy, profound feminine appeal, star values and great title.

REVIEWS—continued on page 13

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Production.—The line of story attack is straight, but although the objective is clear there are moments when padding, coloured by American politics and patriotism holds up the development. Alien hero worship and flag-wagging is, however, handled with too experienced a knowledge of showmanship seriously to detract from fundamentals.

The film's aim is to make a hero of the ordinary fellow a safe bet in any circumstances—and through him give corrupt politics the works and sincere and earnest patriotism its appointed place in national life. This it does through a series of big, significant and thoroughly diverting situations. The scene in which Jeff fastens on to a clause in the rules of the Senate that gives him the right to hold the floor is alone worth the price of admission.

And there is still the human and spirited love interest. The film is good politics and, what is more, great entertainment. It is sure of the woman's vote.

Points of Appeal.—Clever, pungent story, sensitive and vigorous acting, brilliant direction, big dramatic situations, crisp comedy, smart and eloquent dialogue, and star and director values.

Five Little Peppers and How They Grew

Columbia. American (U). Directed by Charles Barton. Featuring Edith Fellows, Clarence Kolb and Dorothy Petersen. 5,220 *feet. Release not fixed.*

DOMESTIC comedy-drama, the first of a new family series. The story is quite unpretentious, but it nevertheless acknowledges the value of human sentiment and clean humour. It is, in fact, good family entertainment for the family. Incidentally, both the adult and juvenile members of the cast are natural and the atmosphere is refreshingly intimate. Happy two-feature programme proposition for the majority of audiences.

Story.—Mrs. Pepper, widow of a mining engineer, has five children to support. This she does by working in a factory. Polly, the eldest daughter, is left a large share in a mine which, unknown to her and family, is valuable. J. H. King a financier, is out to beat two rivals for possession of the mine. He has a grandson, Jasper, and the boy becomes friendly with the Pepper youngsters.

King is introduced into the family, and the domestic touch gives him a new slant on life. After helping the family when measles attacks its young members, and Polly's sight is jeopardised, he sees that they get a square deal. A generous price for Polly's share puts them all on easy street.

Acting.—Edith Fellows is clever and ingratiating as Polly, and Dorothy Ann Seese, Tommy Bond, Jimmy Leek and Charles Peck are also natural as the remaining four Pepper. Ronald Sinclair is also good as Jasper. Dorothy Petersen and Clarence Kolb play the adult roles.

Production.—Much of the humour and comedy is obvious and more is manufactured, but in spite of its artifice the film has the human touch. It pins its faith in happy endings, and the engaging and talented young players do the rest. Picturesque and refreshing atmosphere further humours the ingratiating theme.

Points of Appeal.—Friendly story, kindly alternation of comedy and sentiment, good atmosphere, clever performances by young players, family angle, and accommodating footage.

Seventeen

Paramount. American (U). Directed by Louis King. Featuring Jackie Cooper and Betty Field. 7,034 *feet. Release not fixed.*

ADAPTED from Booth Tarkington's play and story, this picture deals with the effect of calf love on a young man and his family in a human—if rather wordy—manner. Acting is good, and the picture presents popular domestic comedy.

Story.—Lola Pratt, a young Chicago sophisticate, comes to a small town and sets all the boys' hearts aflutter. William Baxter falls for her in a big way, and in order to impress her, gets into debt by buying a new car on the hire-purchase system. He has a rival in an older youth, but both are left flat when after a farewell party to the girl, an old flame of hers comes to take her away. William's financial troubles are straightened out by her father.

Acting.—Jackie Cooper is good as the love-lorn William, but he has been given too much dialogue which is apt to prove wearisome. Betty Field is amusing as the insufferable sophisticate, and Norma Nelson does well as William's tale-bearing little sister.

Otto Kruger is convincing as the perplexed father, and Ann Shoemaker sympathetic as the understanding mother.

Production.—American small town atmosphere has been well presented, and forms a fitting background to the evergreen calf love theme which, while thin, is definitely human in implication.

Characterisation is sound, but the picture would have gained if it had had a little more action and stronger comedy moments. However, the treatment generally is light, and not lacking in imagination.

Points of Appeal.—Star in ever-popular story of first love, incisive "family" characterisations.

The Stars Look Down

Grand National. British (A). Directed by Carol Reed. Featuring Michael Redgrave, Margaret Lockwood and Emlyn Williams. 9,090 *feet. Released February 26, 1940.*

DRAMATIC and spectacular depiction of life in a typical English coal-mining district, skilfully adapted from A. J. Cronin's best seller. The saga does not present the mine-owner in a particularly favourable light, but, on the other hand, the shortcomings of labour are not disguised. Axe-grinding is permitted only in the interests of story point and humanity.

Sentiment, pathos, comedy, drama, and harrowing thrills arise naturally from a logical set of circumstances. Moreover, each significant and entertainment facet is subtly amplified by excellent character drawing, flawless atmosphere, understanding direction and clever dialogue.

Few, if any, British dramas have been better disciplined. None is more confident of general appeal. The film is both important and box-office. Finally there are terrific title values. Outstanding booking for all classes.

Story.—Robert Fenwick, a pitman with 40 years' experience, knows that Scupper Flats, part of the mine in which he and his friends work, is unsafe. They appeal to the owner, Richard Barras, but he refuses to do anything about it. An unofficial strike is called, but it ends, unfortunately, with looting. David, Fenwick's son, is ambitious, and he wins a scholarship to a university. Joe Gowlan, son of another miner, is also ambitious, but he has no scruples. He grabs a handful of money out of a till during the looting and starts a successful bookmaking business on Tyneside. Eventually David comes to Tynecastle to study for his degree and he meets Joe.

Joe is now sick of Jenny, his usherette girl friend, and when she discovers he is after bigger fish, she makes up to David. He falls, and, as a result, forgets his degree and political ambitions, and marries her. Meanwhile, Joe becomes buyer for the Millington Foundry. He negotiates with Barras for coking coal, and the deal means the reopening of the dreaded Scupper Flats workings.

When David learns of this he appeals to the Union, but because he had in the interim quarrel'ed with Joe's Jenny, he is accused of bias. The Union refuses to act. Three days later Scupper Flats is flooded, and many men, including David's father and brother, are trapped, and die a lingering death. The tragedy vindicates David, and his ambition in life is realised when he enters the office of local Labour M.P.

Acting.—Michael Redgrave gives the best performance of his career as the ambitious, crusading David, and Margaret Lockwood also contributes true-to-life character as the scheming Jenny. Emlyn Williams is responsible for another character gem as Joe, but Edward Rigby surpasses them all as Robert Fenwick. Nancy Price, Allan Jeayes and George Carney are other considerable props in the powerful structure.

Production.—The climax, with its mine disaster and tragic depiction of entombed men is vivid and memorable spectacle, but profound as the technical highlights are the film does not live on thrills alone. It brings a typical mining community to the screen, and through its lifelike characters builds drama out of human frailty.

For instance, the characters, David, Jenny and Joe, also are responsible for drama rich in colour, action and tension. But they are only a story within a story. The play's prodigious dimensions enable it also to throw the searchlight on industry and sociology. Its terrific compass and its powerful humanity are the platforms that place it in a class by itself.

Irresistible as its title values are, they are nothing compared with its honest merit as drama. All power to its British sponsors.

Points of Appeal.—Powerful, realistic story; impressive and spectacular presentation, unforgetable mining thrills, superb acting, fine, understanding direction, human angle, natural comedy, profound feminine appeal, star values and great title.

***REVIEWS*—continued on page 13**

at a Glance

	Remarks.	Box-Office Angle.
	stravaganza presenting the "simpleton makes ot bright and exciting, star's performance good nt.	Good comedy bet for the majority of halls. Should not harm youngsters.
	resenting Cinderella in a modern setting. Story rformance irresistible, support clever, and staging nd feminine appeal terrific.	Excellent general booking, a box-office certainty for all classes, juveniles included.
	ama, the first of a new family series. Story human, juvenile cast natural and atmosphere	Good two-feature proposition for the majority of audiences. Great for youngsters.
	orse photographed in Dufaycolor, told partly in commented by E. V. H. Emmett. Scenery and	Acceptable novelty featurette for the majority of halls. Will please youngsters.
	wide implication. Story a trifle involved, but face action entertaining. Feminine appeal strong.	Good general booking. Should appeal to the family.
	se and ingenuity adapted from the stage success. nd atmosphere good.	Good two-feature programme proposition. Nothing to harm youngsters.
	drama describing the adventures of a rot-so-ge at Washington. Story clever, pungent and performances clever, direction brilliant and tic.	Outstanding general booking. Safe for juveniles.
	, well acted but rather long winded	Quite good popular hall booking. Suitable for juveniles.
	ama adapted from one of Conan Doyle's famous iguing, and character drawing grand.	Capital general booking. Great for youngsters.
	nd sentimental story, brought up to date with . Reviewed in Kine, February 25, 1937. good story, laughs and pathos.	Certain of good reception in family and provincial halls. A sure welcome from all animal lovers and children.
	ular picture of life in a typical English coal-illfully adapted from A. J. Cronin's best-seller. irection understanding, thrills memorable and .	Outstanding booking for all classes. Should appeal to the family.
	stravaganza. Humour exuberant, team work nds realistic. Mass appeal obvious.	Cast-iron comedy bet for the crowd and family.
	adapted from L. Frank Baum's book. Story elightful, staging dazzling, song numbers tuneful l.	Outstanding novelty booking for all classes and all ages.

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OR SHOWMEN

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Directed by Charles Barton, Clarence Kolb and Dorothy t. Release not fixed.

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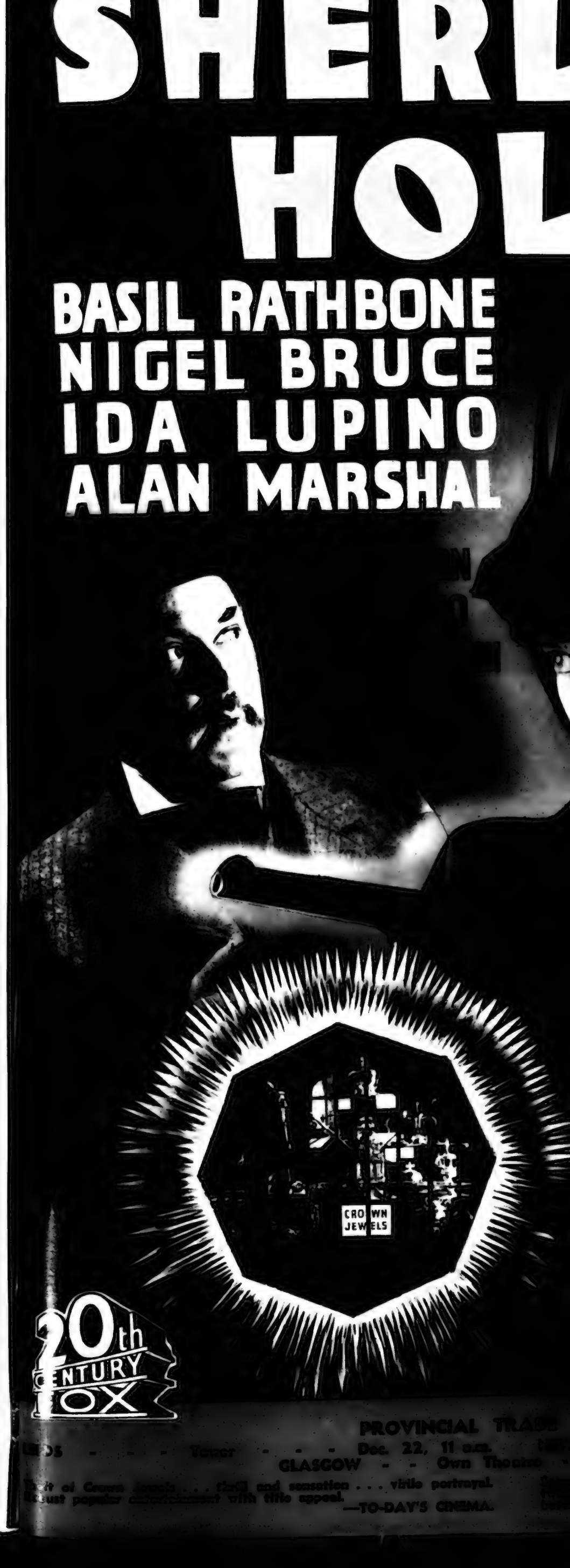
REVIEWS—continued on page 13



TO CONSUMERS & SUPPLIERS OF ARC LAMP CARBONS ——

Wartime conditions create abnormal demands for many commodities and one of these to be affected is arc-lamp carbons. Not only must the fighting forces be assured of a plentiful supply, but there is also a vast civil market comprising cinemas, process houses, drawing offices and hospitals whose needs must be adequately met.

The British Arc Lamp Carbon (War Emergency) Pool has been brought into being to ensure the most equitable distribution of carbon supplies available and to safeguard the interests of the individual consumer.

The Pool will make every endeavour, despite the difficult circumstances, to adhere as closely as possible to normal conditions and to provide the means whereby a regular supply is made available to each consumer. ***This necessitates, above all, close co-operation between manufacturers, suppliers and consumers.***

MANUFACTURERS

All manufacturers' resources will be pooled and manufacturing programmes co-ordinated to meet present and future demands.

SUPPLIERS

Suppliers will continue to place their orders with manufacturers direct, the only difference being that all such requisitions must in the first instance be referred to the Pool for authority to release supplies. For this purpose special requisition forms will be issued to all suppliers.

CONSUMERS

To assist the Pool to arrive at an accurate estimate of these demands, each consumer will be requested to state on his requisition form details as to present stocks, anticipated consumption and types of carbon used. These forms will be in the hands of every carbon user during the next fortnight. They should be completed and returned to the Pool at the earliest possible date, but not later than JANUARY 5th for the first rationing period commencing

1ST FEBRUARY, 1940

SPECIAL NOTE **In cases of extreme hardship where consumers' stocks are exhausted before commencement of rationing, approach may be made to the POOL through the consumers' USUAL SUPPLIER, i.e., the Supplier stated on the Consumers' Registration Form.**

THE BRITISH ARC LAMP CARBON (WAR EMERGENCY) POOL

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Chairman :
SIR SYDNEY CHAPMAN
K.C.B., C.B.E.

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"HENRION"	Henrion Carbons Limited.
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REVIEWS—continued from page 10

First Love

Gen. U.D. Universal. American (U). Directed by Henry Koster. Featuring Deanna Durbin, Helen Parrish and Robert Stack. 7,600 feet. Released March 4, 1939.

ROMANTIC comedy presenting Deanna Durbin in a fragrant, refreshing and good humoured reiteration of the immortal fairy story "Cinderella." Songs, superbly rendered by the star, effectively embellish the ageless formula of laughter and tears. Elegant modern technical presentation completes the captivating and enthralling illusion. And there are still star values. The entertainment is infallible.

Excellent booking, a gift for the war time box-office.

Story.—After graduating, Connie Harding, a charming orphan, takes up her abode in the home of James Clinton, her fabulously wealthy uncle. Clinton is a good sort, but his wife is too absorbed in astrology to interest herself in Connie, and his social-conscious daughter, Barbara, is too selfish. In her loneliness, Connie seeks and finds companionship below stairs. While on a romantic mission for Barbara, Connie meets and falls in love with Ted Drake, a wealthy young bachelor. Later, she receives an invitation to a ball given by the Drakes, and the servants secretly fit her out.

Meanwhile, Barbara scents competition, and at the last moment she and her mother order Connie to stay behind. The servants are with Connie, and they see that the Clintons are held up. Connie goes to the ball with instructions that she must leave at 12. Her singing and her personality cause Ted to fall in love with her and true to tradition she disappears at 12 leaving behind her slipper. Barbara and Mrs. Clinton learn of the escapade, but by this time James Clinton decides to assert himself. Connie returns to school, but is followed by the gallant Ted.

Acting.—Deanna Durbin is a trifle more mature, but she retains her fresh and unsullied personality, and sings better than ever. She renders a Strauss number and "One Fine Day" from "Madame Butterfly" superbly.

Robert Stack is a handsome Ted, Helen Parrish is a really nasty Barbara, and Eugene Pallette contributes a clever comedy cameo as James Clinton. Charles Coleman, Leatrice Joy, Lewis Howard and Frank Jenks register in support.

Production.—Apart from its Cinderella theme, the film makes doubly sure of universal appeal by permitting the have-nots to score off the haves. The below-stairs comedy is both kindly and crisp. The scene, for instance, in which a cop with Connie's interests at heart holds up the Clintons on the night of the ball is a real gem.

The technical highlight is the sequence in which Connie and Ted dance in a crowd, but appear to be in a world of their own. This crystallises the picture's ingenuous, but by no means limpid charm. Add evergreen songs technically perfect, yet with the infecticus exuberance of youth, and you have incomparable romantic entertainment.

We repeat, the story prescription is infallible, so is its interpretation and presentation.

Points of Appeal.—Delightful story, clean sentiment, crisp and kindly humour, irresistible acting and singing of Deanna Durbin, clever and eager support, elegant staging, great title and star values.

Inquest

Grand National. British (A). Directed by Roy Boulting. Featuring Elizabeth Allan, Herbert Lomas and Hay Petrie. 5,432 feet. Release not fixed.

CRIME drama of purpose and ingenuity set for the most part in a coroner's court in a small English town. Adapted from a stage success, it contrives to show that the English coroner has powers which, if indiscriminately employed, make him a positive menace to the freedom of the individual. Point and brevity, consolidated by good acting and keen direction, are the picture's claim to sound, general entertainment. Good two-feature programme proposition.

Story.—Following the sudden death of her husband, Thomas, in a small village, young and attractive Mrs. Hamilton returns to London. A year later a revolver with one cartridge discharged is discovered hidden in her former home. Local gossips get to work, and the Home Office orders the exhumation of the body. An inquest is held, and from the start it is obvious the coroner believes Margaret Hamilton to be guilty of murder.

Circumstances force her to be reticent, but fortunately for her, Stephen Neale, K.C., father of a young man with whom she had been friendly, undertakes her defence. The coroner's wide powers and prejudice tax the K.C's patience and skill, but in a dramatic climax he reveals astonishing facts concerning the mystery of Hamilton's death. These absolve Margaret.

Acting.—Elizabeth Allan acts with feeling and restraint as Margaret, but the brunt of the acting responsibility is shared by Herbert Lomas as the coroner and Hay Petrie as the K.C. The duels between these two are, in fact, the picture. Support is adequate.

Production.—It is widely acknowledged that an English coroner's powers exceed those of a judge and jury, and that his conduct of an inquest can jeopardise an innocent person. The play seizes upon a likely hypothesis and a good cast, slick direction, and realistic atmosphere do the rest. Brief and unpretentious as the picture is, it has the punch of the thriller, together with dialogue that would not disgrace a debate. Its compass gives it universal appeal.

Points of Appeal.—Ingenious story, dramatic point, showmanlike climax, good dialogue, convincing atmosphere, box-office title and accommodating footage.

Happy Event

Grand National. British (U). Directed by Leon Hepner. Photographed in Dufaycolor. Featuring Diana Mugwood, H. Ceaton and Gordon Leslie. 3,250 feet. Release not fixed.

ROMANCE of a racehorse, photographed in Dufaycolor, told partly in dialogue and partly by E. V. H. Emmett's commentary. It would have been better had it stuck to the latter medium—the human characters are somewhat stilted. Still, the horse interest is refreshing, and there are a number of picturesque and exhilarating shots of the hunting field, flat-race course and the Grand National. All told the picture is an acceptable novelty featurette for the majority of halls.

Story.—Diana Lambert, daughter of a trainer, takes to Happy Event, a newly born colt. She hopes to win the Derby with the horse, but he is not that good. He does the next best thing, however—he wins the Grand National. Incidentally, his victory saves the Lambert family from financial embarrassment and brings solace to Diana, whom he had rudely thrown and injured sometime earlier.

Acting.—Diana Mugwood is a pretty Diana, but is lacking in experience. Gordon Leslie and H. Ceaton are also screen-conscious in support. Happy Event, the horse, claims the honours.

Production.—Thanks to crisp commentary by E. V. H. Emmett and picturesque photography the picture builds up to a good climax in spite of its histrionic limitations. Television makes possible the Grand National climax. This is, of course, in black and white.

Points of Appeal.—Equine interest, picturesque scenes of the English countryside, thrilling racecourse sequences, and Dufay photography.

Here I Am, a Stranger

Fox. American (A). Directed by Roy Del Ruth. Featuring Richard Greene, Richard Dix and Brenda Joyce. 7,505 feet. Release not fixed.

SOCIOLOGICAL drama of a youth who is transplanted to a foreign environment in his infancy, and in later years finds himself in incompatible surroundings. A clash of loyalties, accentuated by belated paternal influence, is the key to the drama. The development is a trifle confused and so are the play's ethics, but surface entertainment is good. Capable acting by a popular cast and smooth production qualities get it over. Good general booking, one with considerable star values.

Story.—Clara, a young married woman with a small son, David, divorces her husband, Duke Allen, a likeable but improvident newspaper man, because of his excessive drinking. Subsequently she marries James K. Paulding, a wealthy lawyer. He sends David to Eton, and from there to Stafford College, an important American seat of learning, and Duke's old university. Professor Daniels, the English master, takes to David and is delighted to hear that he is the son of Duke, whose reputation as a scholar and athlete is still vividly remembered.

Through Daniels, David visits Duke. He finds his father drunk and jobless, but the shock of seeing his son prompts Duke to get down to work. Meanwhile, Simpson, Daniel's daughter and David become attached. Later, Lester, son of J. R. Bennett, Paulding's most valuable client, is involved in a motor accident. He allows Sortwell, one of David's friends, to be arrested for the crime. David knows the truth, but Bennett threatens to sever business connections with Paulding if he breaks his silence. David's decision provides the popular, if theatrical, climax.

Acting.—Richard Greene makes David a likeable character, Richard Dix brings out the real man in the improvident Duke, and Brenda Joyce is an attractive Simpson, Roland Young, Gladys George, Russell Gleason, George Zucco, and Henry Kolker are also good in support.

Production.—Following elegant and entertaining preliminaries, in which college life, youthful romance and paternal rehabilitation play kindly parts, the picture plunges into stern melodrama. The turning point is Lester's hit-and-run driving. From that moment David is torn between many social codes and family loyalties.

His decision may not be good ethics, but it is true to tradition inasmuch as it sees that woman, represented by his mother, always pays. The improvident Duke's stock rockets at the climax. Unrealities do not, however, affect the entertainment. Its hypothesis is in the interests of the box-office. Moreover, feminine appeal is never lacking.

Points of Appeal.—Fictional but effective story, good acting by particularly strong and attractive cast, popular dramatic twists, refreshing romance and natural comedy.

Beware Spooks

Columbia. American (A). Directed by Edward Sedgwick. Featuring Joe E. Brown, Mary Carlisle and Marc Lawrence 6,120 feet. Release not fixed.

SLAPSTICK comedy extravaganza presenting the "simpleton makes good" theme in yet another guise. This time it has a police-cum-gangster background. It is not very quickly off the mark, but the fun comes into its own all in good time. True to showmanship's tradition, the biggest laughs and thrills are reserved for the climax. The last two reels are certain of a rousing reception in practically any company.

The star does his stuff, the support is versatile and eager, and the technical presentation effective. Good star comedy for the majority of audiences.

Story.—Roy Gifford, a simple cop, is fired from the force for inefficiency, following his marriage to pretty Betty Lou Winters. He blots his copybook by allowing Slick Eastman, a notorious killer, to escape and by inadvertently permitting Nick Bruno, another ruthless crook, to stage a hold-up.

In spite of reverses, Roy goes on his honeymoon and picks Pier City, a carnival centre. While visiting the fun-fair he spots Bruno and chases him into a side-show, billed as "Spooky House." Bruno is dead when he catches up with him, but Eastman is there and he's very much alive. The two fight and chase each other around, and trick devices used in the Spooky House lend laughter and thrills to the extravagant happenings. In the end Roy gets Eastman, reinstatement, and approbation of his wife.

Acting.—Joe E. Brown contributes a character comedy portrayal as the simple Roy, and Marc Lawrence adds a touch of realism as killer Eastman. Mary Carlisle is a pretty passenger as Betty Lou. Clarence Kolb, Don Beddoe and George J. Lewis are reliable supporting stooges.

Production.—The goofy hero's unhappy introduction is responsible for a few laughs, but it is his spectacular jump to fame that permits the film as a whole to earn full marks. The culminating scrap between ex-cop Gifford and killer Eastman is exciting and hilarious, with exuberant humour and ingenious stage effects. Showmanlike co-operation is the secret of the film's healthy tenour.

We're in the Army Now

20th Century-Fox. American (U). Directed by H. Bruce Humberstone. Featuring Jane Withers and the Ritz Brothers. 6,771 feet. Release not fixed.

WAR TIME comedy extravaganza, the main object of which is the lampooning of espionage. It also makes sport of the German military machine. Front line thrills provide the trimmings. The combination of buffoonery and realism is at times a trifle incongruous, but the Ritz Brothers, aided and abetted by Jane Withers, do their stuff well enough to iron out snags. The film is a cast-iron comedy bet, particularly for masses and industrial element.

Story.—In 1917 the Ritz Brothers, a vaudeville team, find themselves out of a job and join the U.S. cavalry. They are put in charge of army mules and are bullied by Angel Face Walker, the sergeant. In France they pal up with Collette, American-born child of French parents. Collette's father, Hugo Ludwig, is a French espionage agent behind the German lines. Collette learns that his life is in danger and she smuggles herself over the lines to his aid. Meanwhile the Ritz Brothers are mistaken for German heroes after a trip in a runaway balloon. Collette and the Ritz Brothers get together, and in the finale Collette's father is saved and the German general is captured.

Acting.—The Ritz Brothers work hard themselves and introduce a number of good and original gags. Jane Withers also meets all demands as Collette. Lynn Bari, Joseph Schildkraut, Stanley Fields, and Lionel Royce make a particularly strong supporting cast.

Production.—The balloon sequence and the front line episodes are the liveliest, but there is plenty of intimate comedy to link up the spectacle. Few, if any, will accept the exciting and uproarious happenings as anything more than a good humoured, spectacular rag. The gibes at the German soldiers are particularly apt and opportune. In a word, mass appeal is a foregone conclusion.

Points of Appeal.—Spirited fooling, vivid war background, popular comedy team, topicality and good title.

The Wizard of Oz

M-G-M. American (A). Directed by Victor Fleming. In Technicolor. Featuring Judy Garland, Frank Morgan and Ray Bolger. 9,180 feet. Release not fixed.

SPECTACULAR fantasy, adapted from L. Frank Baum's book, depicting through allegorical pantomime the cardinal rules of right living and thinking. The major action takes place in a land of make-believe, and the illusion is supported by clever acting, marvellous stagecraft, and bright and appropriate song.

No fairyland is complete without a witch, and a concession to eerie tradition not only amplifies the whole, but is responsible for a number of colourful thrills. The picture is pantomime of point and heritage.

To return to the acting, Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, and Jack Haley are more than just a team, they are the quaint dispensers of an infallible philosophy. Garnishing their great work and the play's kindly thoughts is exquisite Technicolor. The film is magic and irresistibly box-office at that. Outstanding novelty attraction for all classes and all ages.

Story.—Dorothy, a young girl, living on a Kansas farm with her Aunt Em and Uncle Henry, is devoted to her dog Toto. Toto bites Miss Gulch, a rich neighbour, and an order is given for him to be destroyed. Dorothy decides to run away with the dog, but after meeting Professor Marvel, an itinerant fortune teller, she accepts good advice and returns home. A cyclone hits the house, and Dorthy is knocked unconscious. She dreams and finds herself in Muchkins, land of kindly midgets.

She is welcomed by Glinda, the beautiful witch of the North. It appears that Dorothy's house has destroyed the wicked witch of the East, and as a memento Dorothy is given the witch's magic ruby slippers. The Wicked Witch of the West still lives, and she demands vengeance. Dorothy wants to return to Kansas, and she is told that the Wizard of Oz is the only man who can help her.

She sets out on a pilgrimage to Emerald City, and is joined by a scarecrow in search of a brain, Tin Woodman, in search of a heart, and the Cowardly Lion, in search of courage. Eventually they have audience with the Wizard of Oz, but before he will help them he demands that they secure the Wicked Witch of the West's broom. They do, only to discover that the Wizard is a fakir. His philosophy, however, brings happiness to every character.

Acting.—Judy Garland is delightful as Dorothy. She acts as if she believed in fairies, and makes the most of the many tuneful song numbers. Bert Lahr is marvellous as the Cowardly Lion, alias Zeke, a farm hand; Ray Bolger and Jack Haley are also good as the Scarecrow and the Tin Woodman, alias Hunk and Hickory, other farm hands. Frank Morgan is equally good in the dual rôle of Professor Marvel and the Wizard of Oz, and so is Margaret Hamilton as Miss Gulch, alias the Wicked Witch.

Production.—The first two reels are in sepia, and so is the actual fade-out, but the rest of the action is in Technicolor. The technical highlights are Dorothy's landing in the Enchanted Kingdom, the Emerald City, the Wizard's Temple, the Witch's Castle, the Talking Orchard, in which speaking apple trees are rude to pilferers, and the flight of Glinda, the Good Witch, in a bubble.

Superb as the film's stagecraft is, it is always the slave and never the master of the characters and story. Clever acting is the real secret of this entertaining play. All the song numbers have melody. The picture will appeal to all; it has "Snow White's" happy mettle.

Points of Appeal.—Charming story, kindly philosophy, happy sentiment, quaint humour, delightful song, clever character drawing, enchanting technical presentation, title and star values, and Technicolor photography.

Sherlock Holmes

20th Century-Fox. American (A). Directed by Alfred Werker. Featuring Basil Rathbone, Ida Lupino and Nigel Bruce. 7,349 feet. Release not fixed.

CRIME comedy-melodrama, adapted from one of Conan Doyle's famous stories, re-enacting the final engagement between Sherlock Holmes, immortal detective of fiction, and Professor Moriarty, his evil and formidable adversary. The *pièce de résistance* is an attempt to steal the Crown Jewels from the Tower. It is faithful to the period and is interpreted by a popular as well as carefully chosen cast. Its only weakness is occasional lack of pace.

Anyway, it is good fun, if not a hair-raising thriller. But why the "A" certificate? Every schoolboy knows his Sherlock Holmes. Title values terrific; a capital general booking, and that includes the family and juveniles.

Story.—Professor Moriarty, an evil genius, is acquitted of murder before Sherlock Holmes, the famous detective, is able to break down his alibi. On his release Moriarty tells Holmes that he is out to accomplish the crime of the century and challenges Holmes to prevent him. He intends to steal the Crown Jewels from the Tower of London and puts Holmes off the scent by persuading Gabriel Mateo, a South American, to start a campaign of vengeance against Ann and Lloyd Brandon, children of a man who years before had stolen a mine from Mateo.

He also makes out that he is after the Star of Delhi, a famous jewel. His plot to side-track Holmes very nearly succeeds, but not quite. In the spectacular grand finale Holmes catches him red-handed in the Tower, and in a struggle Moriarty is hurled to his death.

Acting.—Basil Rathbone is an ideal Sherlock Holmes. He has both the features and the mannerisms. Nigel Bruce is equally well cast as the slow-thinking but good-humoured Dr. Watson, and George Zucco is a really sinister Moriarty. Ida Lupino, Henry Stephenson, E. E. Clive, Alan Marshal and Terry Kilburn lead a practically all-English cast.

Production.—The story is rather involved and a trifle pedantic, but it has colour and character, and that is more than can be said of many of the modern comedy-crime plays. It is hearty, exuberant melodrama at its best, but in spite of the highly coloured grand finale there are more laughs than thrills. But the fun is never at the film's expense. Briefly, it is Sherlock Holmes. Title pull is obvious.

Points of Appeal.—Exciting and humorous story, effective presentation, great climax, excellent character drawing, popular cast, and box-office title.

REISSUE

Song of the Road

New Realm. British (U). Directed by John Baxter. Featuring Bransby Williams, Davy Burnaby, and Muriel George. Approximately 5,000 feet. Released January 15, 1940.

THE change-over from horse-drawn to mechanical transport meant a change in life and outlook for the old-time carman. This story deals with the attitude of one whose love for his horse was stronger than his hold on his job, his purchase of the horse and their subsequent adventures on the road. The scenes chosen are exquisite examples of countryside and life, the characters are human, natural and amusing, the story appealing and amusing. Wholesome entertainment for the popular and family hall. Originally reviewed in KINE. of February 25, 1937.

"SHERLOCK HOLMES"

Scenes from SHERLOCK HOLMES (20th Century-Fox), which is reviewed in this issue. Basil Rathbone and Nigel Bruce are featured with Ida Lupino, Alan Marshal, Terry Kilburn, George Zucco, Henry Stephenson, E. E. Clive. A. Werker directed

EDINBURGH'S SCHEME FOR KINEMA SUNDAY

Pool Fund for Charities

EXECUTIVES RE-ELECTED

INSTEAD of Sunday evening kinema shows for individual charities, Edinburgh Section is to apply to the magistrates for a kinema Sunday for every house willing to open, to pool the funds, and have them administered by trustees representing the Section and the Town Council. Other subjects discussed included admission of soldiers, fire inspection charges, and the showing of a Corporation film. A. S. Albin, who presided, was re-elected chairman of the Section.

R. M'LAUGHLIN moved the application to the magistrates. It was, he said, J. S. Dunbar's suggestion, and he thought it exceedingly good. They had already had numerous applications before the Applications Committee, and they had got to the stage now when the position required to be clarified.

Mr. Dunbar's suggestion was that they apply to the magistrates for a kinema Sunday for every kinema in the city of Edinburgh which was willing to open, that the money realised be put into a fund to be administered by trustees of their own members and representatives of the Town Council, and that all applications from charities should then come before the Applications Committee.

If the application were approved, donations would be given, and exhibitors would thus be spared bombardment by individual applicants.

The Red Cross had already applied, and there were other deserving objects. He had a feeling that the hospitals would be very badly hit by a diminution of charitable contributions, and would require something done for them. They had already been asked to give Sunday concerts, because some of them were not very keen on Sunday kinema shows. The C.T.B.F. would, of course, get 25 per cent. of all proceeds, but against that they would supply the films free, and they were asking members to give their halls and staffs their services free.

LOUIS DICKSON seconded.

Replying to W. H. ALBIN, who was afraid that by this procedure they were inviting every charity in the city to apply for assistance, the CHAIRMAN said that would be for the Committee to decide. The motion was carried unanimously.

Corporation Criticised

A request from Edinburgh Corporation that kinemas should show the film "Money to Burn"—a campaign for the saving of waste paper—gave rise to some sharp criticism of the Corporation.

JOSEPH PENN assumed that if the Corporation advertised their campaign in the newspapers they would pay for the advertisements, but they would not pay for screening the film. Yet it was publicly stated that they were getting 46s. a ton for their waste paper against 5s. before the war. Why, he asked, should the C.E.A. leave the showing of such a film to individual managers? They should stop it at once. It was grossly unfair to pay the newspapers and not the kinemas.

Mr. ALBIN suggested that there might be entertainment value in the film.

Mr. M'LAUGHLIN said the kinema proprietors were the last people Edinburgh Corporation should ask to do anything for the waste paper campaign. They should be reminded of the trouble over the removal of waste paper some time ago, when members of the Trade were recommended to burn all their waste paper. So far as he was concerned, he was still burning it. He was not going to pay 4d. a bin for taking it away, and that charge was still made.

It was intimated that the film would be shown at the Regal the following Monday, and members were invited to view it and decide for themselves as to showing it.

Admission of Soldiers

GRAHAM SALMON, the secretary, explained the circumstances under which soldiers were admitted to dearer seats for 6d. in two Hawick houses, of which complaint was made at last meeting by A. C. Pinder, Kelso. In one house, Mr. Salmon explained, the balcony was nearly always half empty, and when the area was filled, soldiers were allowed there for 6d.

Mr. M'LAUGHLIN said that practically amounted to an intimation to patrons not to come early or they would get a bad seat. It sounded bad business to him.

Mr. DICKSON pointed out that the recommendation of the General Council was merely to have a sufficient number of 6d. seats available for soldiers.

Mr. M'LAUGHLIN said his experience was that sailors and soldiers, when accompanied by a girl, always asked for the best seats.

GEO. E. NESS said he had only one price—1s.—and though 60 per cent. of his patrons were soldiers there had never been a complaint about the price.

It was agreed that the secretary write to the Hawick houses and ask them to discontinue the practice, as it was causing trouble to others.

Parley With Glasgow

Mr. DICKSON said the Scottish branch had appointed representatives to meet the Edinburgh Committee on the question of instituting an Edinburgh branch. They seemed, he said, to be in a very amicable frame of mind, and he was sure there would be a free expression of opinion. As Glasgow wanted Dundee and Aberdeen to be represented they suggested an addition to the Edinburgh representation, and W. H. Albin was appointed to the Committee.

England" for "Britain"

The SECRETARY read a letter which Mr. Waller had addressed to the newsreel companies, forwarding protests he had received from Scotland as to the continual use of "England" and "English" for "Britain" and "British" in the newsreels. It had caused annoyance, and in addition it was incorrect. A Glasgow airman who had been decorated by the King had been described as "an English hero."

The newsreel companies had all replied to Mr. Fuller that they had instructed their commentators to pay particular attention to this point.

Door Signs

The SECRETARY also stated that he had been in communication with the police as to signs. They could only have one sign above each door, and it must not be more than 144 sq. in. or more than 0.2 foot-candle light. Apparently, that meant that the sign had to be practically invisible at 100 ft.

There had also been complaints about the screening of lights in kinemas. He had expressed surprise at that, and asked for names, but it turned out there were no specific complaints; only complaints from some shopkeepers, probably due to jealousy.

Fire Inspection

The SECRETARY intimated a reduction of 10 per cent. in the fire inspection charges, and asked whether they were going to press for the full 25 per cent. reduction for which they had asked.

Mr. M'LAUGHLIN said the authorities must be making hundreds per cent. profit on the service. He saw no reason for this special charge. They had pointed out to the authorities that kinemas were very highly rated, and urged that the fire inspection service ought to be covered by the rates. There should be no charge whatever.

The SECRETARY said the position seemed to be that under the present Provisional Order they were bound to charge, and he wanted them in the next Provisional Order to put this charge on the rates.

Mr. M'LAUGHLIN said they had firemen coming in for many years before there was any charge.

The CHAIRMAN thought they should press for the 25 per cent. reduction, and at the same time emphasise that this ought to be a service covered by the rates. This was agreed to.

Re-elected

When the meeting came to elect a chairman for the ensuing year, A. S. ALBIN recalled Bert Green's remark at the last meeting that they had in the section quite a number of young intelligent men, and in their interest he suggested that it was time to give them a chance at presiding over their meetings.

Mr. DICKSON said that as the section might shortly find itself a branch it was not advisable to make a change in the chairmanship.

This was unanimously agreed to, and the re-election of Graham Salmon as honorary secretary was agreed to with similar cordiality.

Thursday, March 7, was provisionally fixed for the annual Trade dance in the Palais de Danse.

CHIEF CONSTABLE BACKS S.O. APPLICATION

Capt. A. C. Dawson, chief constable of Birkenhead, supported the application to the local magistrates made by W. J. McAree for permission to give regular Sunday concerts at 3 p.m. and 7.30 p.m. at the Plaza, Birkenhead.

Local clergy raised their voices in opposition. One pointed out that there had been no suggestion as to the allocation of the proceeds. The argument about clearing the streets was rather a vicious circle, as the concerts were more likely to fill the streets rather than empty them.

After evidence of opposition was given by Church leaders, the magistrates announced they were unable to grant the application.

Claude Rains and Edward Arnold in a scene from MR. SMITH GOES TO WASHINGTON (Columbia), reviewed in this issue

South Wales' Reponse to "Glebelands" Appeal

STAFF COLLECTION SCHEME

SOUTH WALES and Monmouthshire Branch at the monthly meeting at Cardiff on Friday devoted the greater part of the time to the "Glebelands" appeal. W. Smith (Mountain Ash) presided and there was a fair attendance.

REGINALD VIVEASH, secretary of the C.T.B.F., wrote with reference to the penny staff collections, intimating that it was the intention shortly to recognise staff groups which have contributed to the collections in the form of a "Glebelands" honours certificate. These will be presented to each group, whether in a renter's office or on the theatre side, that has contributed £5 or over.

This means that each staff group will be placed on the same plane as any individual contributor. Mr. Viveash added that he would be glad to know the names of all renting houses and theatres which have already qualified.

He wished also to have the branch's views with regard to the possibility of introducing a collection scheme to every theatre in the area.

Staff Collections

W. BERRIMAN (Pontypridd) said that while in London he had talked with Mr. Viveash on this matter. The idea was that each member of the staff should contribute at least a penny a week.

It was purely voluntary, but the idea would be that a collection box would be put on the manager's table and the staff could, if they so wished, make their contributions.

Twenty collecting boxes had so far been sent down and he appealed that afternoon to every exhibitor to take a box and see that their staffs were at least approached. He thought it was generally known that any member of the Trade could apply to stay there. The only qualification was that they should be certified by a medical man as fit to go there. In his short association with the fund he had been amazed at the amount of good work they were doing, not only in South Wales but throughout the length and breadth of the country.

Veteran's Undertaking

RICHARD DOONER (Maesteg) remarked that as one of the veterans of the Industry he would be only too pleased to give his very hearty support in the hope that others will follow, and he believed they would do so.

The Branch Secretary (W. J. FOOKS) explained that the idea was that the collection box should be placed on the manager's table when the staff were receiving their money, and it could be brought down to Cardiff and handed to Mr. Verron (treasurer of the local Benevolent Fund Committee) or to himself, or if they preferred it, members could bank it themselves in the name of the fund.

In conclusion, he pointed out that during two months, in one theatre alone, that of Mr. Berriman, at Pontypridd, the collections in this way were over £3. "There are over 200 theatres in South Wales," added the secretary, "so you can see what that means if each does his bit."

A. ANDREWS (Cardiff) said he thought it would greatly help the fund if the staff were to know that people in their particular area were getting assistance from it.

C.T.B.F. and South Wales

R. DOONER: We can claim that South Wales has received more benefit from the Fund than any other part of the country. There has been very substantial help given to people who are seeing the rougher side of life in this territory.

Mr. ANDREWS: If we were able to give some figures as to the help received in South Wales it would, I think, have a better chance of getting support from the staffs.

The SECRETARY: The local committee in South Wales has been in operation since 1923. It was the South Wales Benevolent Committee that inaugurated this penny-a-week. The renters are, through their offices, collecting money from a shilling down to a penny—according to the position on the staff. Both males and females are taken at "Glebelands." If the local committee honestly think it is a case worth recommending it is done, and I don't know of one case that has been turned down in London.

R. DOONER said that while for obvious reasons they could not mention names of people who had received assistance, he would endeavour to get some figures and other information for Mr. Andrews by the next meeting.

H. V. Davis

H. Victor Davis (Newbridge), who has been unwell of late, wrote regretting his inability to be present, and another communication from him stated he was unable to accept nomination as delegate to the General Council. This also applied to other offices.

The CHAIRMAN said he had been over to see Mr. Davis and found him a little better. He mentioned that it was his wish to go out to South Africa, but did not know how long he would be there. When he returned he wished to continue his association with the branch.

A lengthy and informative report of the General Council proceedings was given by W. BERRIMAN, but it evoked little discussion.

Thomas Mitchell and Edmund O'Brien in the Charles Laughton starring vehicle THE HUNCHBACK OF NOTRE DAME, which RKO-Radio will shortly Trade show

BIRMINGHAM'S NEW GAIETY

A.B.C. OPENING

Without ceremony, the new Gaiety, which has been erected by A.B.C. in Coleshill Street, Birmingham, was opened on Monday last to the public. For the opening performance Arthur S. Moss, general manager, and Ronald Lee, circuit supervisor, made a special visit to Birmingham.

The new house replaced the famous old Gaiety Music Hall, which in recent years was converted into a kinema and was severaly damaged by the explosion which occurred there in 1936. Built to the designs of W. R. Glen, F.R.I.A.S., architect to the company, it has a total seating capacity of 1,480, including a spacious balcony holding 450.

W. W. Turner and Co., Ltd., the well-known Birmingham theatre furnishing company, was entrusted not only with the seating contract, but also that for the heating and ventilation. Curtains and carpets were supplied by Pathé Equipment, Ltd. The electrical installation was carried out by the Etna Lighting and Heating Co., Ltd., Bir-Birmingham. RCA High Fidelity sound operates with Ross projectors.

The Gaiety is in charge of M. E. Whitehouse, who until recently, was assistant manager at the Forum, New Street, Birmingham.

"THE WOMEN" AT THE EMPIRE

Scenes from THE WOMEN, which will be the Christmas attraction at the Empire, Leicester Square. In this M-G-M screen version of the famous play the cast includes Norma Shearer, Joan Crawford, Rosalind Russell, Paulette Goddard, Mary Boland, Virginia Weidler, Cora Witherspoon, etc. George Cukor directed

BIRMINGHAM'S NEW A.R.P. REGULATIONS

16-Year-Old Trainees Permitted

EARLIER NEWS THEATRES

A REVISION of the emergency regulations governing all places of public amusement was announced by Sir James Curtis (Chairman) at Monday's meeting of the Birmingham Public entertainments.

Among the alterations to the rules laid down in October is one referring to waiting patrons. Under the revised regulations use can now be made of the crush halls. Permission is given by the Justices for the training at kinemas of female operators of sixteen years and upwards to act as assistants only.

The Justices now stipulate that the whole staff should receive training in first aid and anti-gas precautions.

The regulations still prohibit special children's matinées, but children may now be admitted unaccompanied by adults. Lastly, instead of a man solely engaged and stationed outside the premises as an air raid watcher, a doorman or attendant can be deputed to so act.

There was no opposition to the application on behalf of the Tatler News Theatre, Station Street, and the News Theatre, High Street, to open at 11.15 a.m. instead of 12 noon during the present emergency period, and the Justices granted both applications.

The transfers were granted of the licence of the Grove Cinema, Dudley Road, from A. Noel Tuck to G. Lowry Martin, and that of the Clifton, Perry Barr, from Mr. Martin to Mr. Tuck.

STAGGERED HOURS AT WIGAN

Wigan (Lancs.) Borough Magistrates on Wednesday last considered the question of hours for Wigan kinemas and public dances.

They decided to adopt a system of staggered hours for kinemas. Kinemas in the centre of the town will release audiences at different times between the hours of 10 and 10.30 p.m.

Kinema proprietors have supplied the police with a rota of hours representing the staggered system.

METROPOLITAN CINEMAS

Pays First Dividend

"There has been a serious decline in the company's trading results during the year," stated the directors of Metropolitan Cinema Corporation in their report to the year for September 30 last.

This has been caused primarily by trade restrictions imposed on the outbreak of war, and, in a lesser degree, by a general falling off in kinema attendances throughout the year.

These circumstances, on the other hand, have been partly offset by a non-recurring profit earned on the disposal of the company's interest in the kinema which was being erected.

This transaction is shown in the profit and loss account under the heading of Sundry Receipts.

Although it was felt that the company should expand its operation in order to strengthen its general trading position, development of the political situation forced the Board to the conclusion that the present time was not propitious for the erection and opening of a new kinema in the London area.

For the same reason, no further steps have been taken for the modernisation of the Biograph Kinema.

The discontinuance of the building programme has released the company from the necessity of conserving its cash resources so that the Board considered there should be a distribution among shareholders. This explains the 10 per cent. dividend, the first to be paid, already announced. But the Board do not feel justified in recommending any further distribution of the profits for the time being. Actually the net profit, after tax, for the year amounted to £3,894, against £4,485 in the previous year. After adding the balance of £3,346 brought forward and deducting the dividend paid there remains £11,679 to be carried forward.

At Bristol Police Court, a 21-year-old man, Gilbert Thomas Cooksey, was committed for trial for stealing cigarettes and sweets to the value of £4 12s. from His Majesty's Kinema, Bristol.

Paul Lukas and Jane Baxter in a scene from CHINESE BUNGALOW, the George King production which British Lion will Trade Show in the New Year

A.C.T. Wage Agreements with Documentaries

NEGOTIATIONS WITH G.P.O. UNIT

NEWS of a wages agreement was announced on Tuesday night by the Association of Cine Technicians which shows that considerable progress has been made towards the stabilisation of minimum standards of salaries and working conditions in the Documentary Companies.

An agreement, signed last week with the Realist Film Unit, regulates minimum salaries to be paid to all its technical employees, and also covers provisions for holidays, sick pay, overtime payments and other social questions.

Progress has also been made with the Post Office on behalf of technicians employed by the G.P.O. Film Unit.

After Three Years

Discussions which have been proceeding for three years have now resulted in an agreed note to be filed by both sides. The note covers salaries to individual employees, payment of extra remuneration—or alternatively extra leave—in respect of Sundays, Bank and Public holidays.

The note also covers overtime payments, and the provision of credit titles to key technicians.

Only in the case of seven individuals is the A.C.T. still not completely satisfied.

Salary Recovered

It has been further agreed that additional evidence shall be submitted by the Association on behalf of the employees.

Following proceedings instituted by the A.C.T. on behalf of one of its camera-men members, settlement has now been made out of court for the sum of £60. This covers salary which the A.C.T. claimed was due to the member concerned.

TWO MORE N.A.T.K.E. AGREEMENTS

Two further agreements have been concluded between employers and the National Association of Theatrical and Kine Employees, one for Coventry and the other in the West of England for Swindon, Bath, Cheltenham, Gloucester, Taunton, Weston-super-Mare, Bridgwater, Yeovil and Weymouth.

These make the total number of agreements concluded by the N.A.T.K.E. since the war to five; the other three were for North Staffs, Leeds and District, and North of England.

Altogether 700 kinemas are affected by these war time agreements, and in the case of 500 of them, states T. O'Brien, General Secretary, N.A.T.K.E., will operate from January 1 next.

Great hopes are entertained for the completion of the negotiations for a new agreement for the London and Home Counties area, the rural area of the Eastern Counties, Grimsby and Manchester. Active negotiations are proceeding.

TRADE TRIBUTE TO HARRY DAWSON

ALL SECTIONS AT SHEFFIELD FUNERAL

All sections of the kinema Industry were represented at the funeral of Harry Dawson, of Rundle Drive, Sheffield, which took place at Burngreave Cemetery, Sheffield, on December 13.

Mr. Dawson had represented M-G-M for 20 years, having started his career, following Army service, with New Century Pictures. He was highly respected throughout his South Yorkshire territory.

In addition to the family mourners were: Arnold R. Favell (Sheffield C.E.A.); A. J. Ollerenshaw (Coliseum), also representing Coun. H. S. Gent, chairman of the Sheffield C.E.A.; A. Simmons (RKO-Radio); W. A. Sharpe (Regal, Doncaster); C. W. Ramsey (Pavilion); S. Kirkham (Tivoli); Mr. Haywood (Norfolk); S. Caverson (G.F.D.); J. Goldman (Paramount); Mr. Harwich (N.S.S.); Miss Pearson (M-G-M); E. Peirson (M-G-M); L. Hutchinson (M-G-M); Len Sullivan (Central Picture House); C. Pennington (Regal); Fred Bell (Wicker); A. E. Watson (Regent); T. F. McDonald (Manor); Wilf. Denton (A.B.F.D.); H. Coulthard (20th-Fox); A. Pheonix and C. Pheonix (Pheonix); E. A. Walsh (Chantrey, Heeley Green and Dronfield Cinemas); J. Caverson (U.A.); J. Lawrence (British Lion); J. Winter (Columbia); W. A. Lawson (Projectionists' Guild); A. E. Upton (Lyric); J. Watson (Electra Palace); L. D. Wadsworth (Tinsley P.H.); Mr. and Mrs. Frank Adams (representing the post wardens and wardens of Post S.F.2, Sheffield); W. F. Dawes (Rowntrees, Ltd.); Colin Biggin; Tom Knowles, and E. O. Clayton.

The funeral took place at Efford Cemetery, Plymouth, last week, of the late Leslie Ellis, formerly manager of the old Andrews Picture Palace in Union-street, Plymouth. On leaving the kinema Industry Mr. Ellis became a licensed victualler, and collapsed and died suddenly, at the age of 49. He leaves a wife and one daughter.

PENSION BOOKS AT THE PAY BOX

Following correspondence with the Chelmsford Old Age Pensions Committee, the Ritz Cinema, Chelmsford, has arranged to permit old age pensioners of 70 or over, on payment of the small sum of 3d. and showing their pension books, to be admitted to the Ritz on any day of the week except Saturdays.

Northern Ireland

S.O. Rejected in Omagh

TRADE PETROL RATION INCREASED

AFTER a lengthy debate the Omagh Council has decided to refuse Sunday opening licences for the kinemas in its area.

Protests were made against this action by some members, but it was stated that it had only been allowed in order to meet the wishes of the large number of soldiers who were stationed in the district. It was alleged, however, that 90 per cent. of the audiences were not soldiers but civilians on Sundays. Hence the ban.

Petrol Supplies

The White Cinema Club deputation has been successful in its representations to the authorities with regard to the provision of increased supplies of petrol to members of the Industry.

There have been immediate increases by way of supplementary rations, and it has been agreed that members of the Trade should make a plain statement of their needs through the Club, and each case will receive special attention at once in the light of supplies and prevailing conditions.

Hippodrome Changes

Since having been given up by A.B.C. there has been much speculation regarding the future of the Hippodrome, Belfast.

It has now again come under new management with Guy Burch, a well-known figure in the business life of Belfast, as head of the company to run the theatre, and they have decided to retain the services of Harry Murray, who came over under the brief Forrester régime as manager.

Coliseum Enterprise

Paddy Pounds and J. Y. Moore are to be congratulated upon the amazing speed and efficiency they showed in transferring their programmes from the burned-out Alhambra to their other hall—the Coliseum, Belfast—in such a short time. They were ably assisted by the manager, Frank Doherty.

The house is to be run both as a kinema and also as a kine.-variety house, and has been brought up to date, including the provision of a lounge bar.

With their usual characteristic generosity, J. Y. and Paddy celebrated their success in completing the work by one of their many acts of public service. They gave the whole of the proceeds to the fund which has been opened in Belfast for providing comforts for the soldiers.

A Great Loss

Deep regret is being expressed at the death of John Greenfield May, the director and manager for the past 12 years of the Picture House, Portrush. He was highly esteemed in Northern Ireland, and the Trade was represented at the funeral as were members of the British Legion and the local town council and officials.

Renting Changes

It is understood that Columbia are transferring R. Stross from Belfast to Newcastle-on-Tyne, whilst M. Mitchell, a popular figure with the Irish Trade and also well known all over England, is returning to Belfast from Dublin.

"BOMB" FIRES IN BRUM

Only Slight Damage Done

Slight fires due to toy balloon bombs occurred at two Birmingham city kinemas on Thursday, December 14. Shortly after 8 p.m. the carpet under a seat in the stalls at the Forum, New Street, was found to be burning. The flames were promptly stamped out by a member of the staff, following which the remains of a toy balloon were found.

A similar incident occurred about 9.30 p.m. at the Paramount Theatre, where slight damage was done to the carpet and two seats. In both cases there was no interruption of the performances, and some patrons were unaware of the occurrence of the fires.

CROYDON BANS CHRISTMAS SHOWS

Christmas Day opening by Croydon kinemas was forbidden by the Borough Council on Monday night, although the General Purposes Committee recommended that a final application from licencees asking for the concession should be granted subject to the usual Sunday opening conditions.

This recommendation was defeated.

The Chairman of the Committee, Coun. C. G. Higgins, said that what influenced the committee was the argument put forward by the applicants that men serving in the Forces could be on leave in Croydon and there might not be other opportunities for entertaining them.

Alderman S. Roden said it was scandalous to suggest that the employees should be dragged from their homes on the one day in the year when they should be able to be at home with their relatives and friends.

PATRONS PROTEST AT OPENING

J. C. Thurburn, manager of the Majestic, Wembley, has received a number of protests against the announcement that the theatre will be open on Christmas Day.

When the announcement was made from the screen last week, it was greeted with hissing by a section of the audience.

Full opening is to be permitted by the authorities all over Northern Ireland on Christmas Day.

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That Pecuniary Paralysis of British Films

WILL THE SHOWMAN TAKE A HAND?

By P. L. MANNOCK

NOT since the 1924-26 studio slump has the British film been confronted with the disagreeable prospect of temporary extinction, and to prophesy the state of home production a year from now would be as hazardous as any other war time prediction. Only the optimism of craziness foresees a revival in the worth-while sense, and the task of keeping up a supply of product may necessitate a complete revolution in our methods of promotion and finance.

We know now that Hollywood's revenue from Britain will be retained in this country to the extent of 50 per cent. But the British producer also knows that the Government intends neither to restrict imports nor to guide this "frozen" capital into British studios, and the international film situation to-day can therefore bring him little comfort.

* * *

IT should not be forgotten, however, that the serious plight of our producers is due only partly to the war.

Feature films from British studios totalled 228 in 1937, 78 in 1938, and have sunk this year to 40. The main cause is lack of confidence on the part of finance, caused by the haphazard and fantastic spending on the part of a minority of British producers.

Three months ago something of that confidence was beginning to be painfully and slowly restored, with a new Films Act in force. Now, with a war on, and an uncertainty of the Quota law after March next, something quite drastic and bold has to be done to arrest the pecuniary paralysis that threatens.

* * *

FOR this reason, any exhibitor-sponsored scheme, such as Sidney Bernstein's, deserves special attention, if only as a basis for discussion. There are plenty of people in the Industry who still fail to see the vital importance of keeping British production going; and though they are a minority they are to be reckoned with.

No better illustration of the fact that the British studio is the British showman's concern need be furnished than Bernstein himself—a man with purely exhibitor interests whose outlook happens to be wider than calculating next Saturday's takings. To him, as to many of us, the prospect of fewer Hollywood pictures and the need for keeping going British ideas and British personnel all lead in the same direction.

Normally, finance for pictures comes out of revenue for pictures. This would operate in substance as it has operated before, but for the fact that our studios have no guarantee that British films will receive any legislative encouragement four months from now.

* * *

I DO not propose to examine the Bernstein proposals at length or in detail. But it would seem that in order to get the confidence of exhibitors, some assurance as to the reputation of film-makers themselves is all important. I therefore suggest that one useful proviso of any production scheme in which showmen's support is sought should be laid down, and it is this—that experienced and sound-production chiefs should be exclusively entrusted with the making of such films.

A point in this connection is that members of the Industry are less likely to be deluded by irresponsible picture promoters. Personally, I would bar promotions by newcomers entirely, even at the risk of creating something of a monopoly.

Such a proviso would do much to allay the reluctance of those exhibitors to contract for pictures before they are made. Not so many years ago it was customary to do so. We do not want to go back to "blind booking," now illegal. But it is probably possible to provide safeguards, and worth while considering legislative amendment through the Films Council.

* * *

PLAGIARISM is a charge often levelled at all film studios by disgruntled authors. My own experience is that most instances are as unfounded as they are hard to substantiate.

A specific complaint that has reached me indicates a genuine ground for grievance. My informant, author of a story turned down by a well-known studio, found months later that the same studio was making a story containing not only the same idea, but several episodes too similar to look like coincidence. His claims are being resisted, and he knows a legal action would be a precarious step to take.

In such cases, indeed, an author is often powerless. A reliable literary agent, or membership of the Incorporated Society of Authors, are some protection. They are equally a safeguard for the producer against frivolous claims. But the risk of having any idea adopted, either dishonestly or in good faith, is almost impossible to avoid.

* * *

PROPAGANDA, directly supervised by Whitehall, will continue to be the keynote of an occasional British picture; and there is apparently a recognition of the topicality of war time setting as backgrounds—other than fighting subjects.

It is also, however, a fitting time to put on the screen subjects which deal with the British struggles and ideals of democracy, especially during the past century. Good stories which preserve human dramatic values first and foremost could be made round the various social reforms with which Britain is identified. I see no reason why events of political and industrial turmoil could not be made into admirable and forceful entertainment.

The Chemical Room of the Henderson Laboratories at South Norwood

HENDERSON'S INSTAL NEW EQUIPMENT

Many Important Extensions

VINTEN PLANT

IMPORTANT extensions have recently been completed at Henderson's Laboratories, South Norwood, which, together with the installation of new Vinten developing plant, have enabled the output to be increased to 700,000 ft. of finished prints a week, and at the same time the quality of output to be maintained at the highest possible level.

The extensions provide on the ground floor additional space for plant and storage, and on the first floor spacious and well-lit negative and positive cutting rooms. The whole of the developing plant has been converted to the latest type of Vinten constant-circulation equipment, by which the developer circulates through all the machines of a batch, and is maintained constant as to temperature and chemical condition; in addition to which, the rapidity of flow ensures adequate turbulence in the tanks, and prevents local variations or directional effects.

The developing plant is divided into two sections. In the one section are six machines, normally used for positive; these have been fitted with stainless steel tanks. Two separate machines can be used either for negative or positive; these are provided with additional developing tanks, also of stainless steel, in order to permit of giving adequate developing time to modern slow developing negative emulsions. The positive solution can be pumped out and the negative pumped in or *vice versa*, in a very short space of time.

In a basement below the developing room is the pump room. Solution from the developing machines flows here by gravity, and is pumped up to the vats in the white tiled chemical room on the first floor, above the machines. Here is a large vat through which flows all the developer from the batch of six machines, and two smaller vats, one containing negative and the other positive solution for the two separate machines.

The vats contain thermostats, claimed to be sensitive to within ± ¼ degree F.

In the printing room, Vinten and Lawley printers are in use, the former including a double sound and picture machine, with coupled heads, as well as two separate printing heads. In order to cope with the now increased output of the plant, a further Vinten double machine and a pair of Bell and Howell printers are being installed.

In addition to the 35-mm. plant, substandard plant comprising 16-mm. reduction printer, contract printers, and two developing machines is installed.

An important part of the work of Henderson's Laboratory is still the film preservative and renovating treatment, introduced many years ago, and still proving efficacious.

Advantages claimed for this treatment are the thorough removal of oil and dirt, and to a certain extent, of scratches, due to which both picture and sound are clearer and crisper. The value of the treatment in improving the quality of sound from an old print was recently demonstrated convincingly to the C.E.A.

"SALOON BAR" NEXT AT A.T.P., EALING

Forde to Direct the Harker-Sim Team

Ealing Studios are finishing the latest George Formby picture, "Let George Do It," produced by Michael Balcon and directed by Marcel Varnel, before Christmas.

The next production will be "Saloon Bar," which Michael Balcon will produce and Walter Forde will direct. It is a screen version of the successful stage production now running in the West End. It will star Gordon Harker and Alastair Sim.

On Monday last George Formby and his wife Beryl departed for Leeds to start rehearsing for their pantomime, "Dick Whittington," which opens at Leeds. George gave all the lads Christmas presents and drinks, and a very happy party was enjoyed by all.

Preparations are well advanced for the early production by British Lion of a new super musical, which Sam Smith promises will be the largest and most spectacular of all his company's musicals.

The subject, "This Way Please," will have a radio background.

Another important film planned for next year is a remake of "The Case of the Frightened Lady."

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"GESTAPO" STARTS FOR M-G-M AT SHEPHERD'S BUSH

MARGARET LOCKWOOD AND HARRISON STARRED

"GESTAPO," the new international screen drama, adapted from an original story by Gordon Wellesley, with screenplay by Sidney Gilliat and Frank Launder, the writing team responsible for "The Lady Vanishes," went into production yesterday (Wednesday), at Gaumont-British Studios, Shepherd's Bush.

The film, which concerns the intriguing activities of a Czech refugee and his daughter who conspire to evade the ruthless Nazi Gestapo, stars Margaret Lockwood and Rex Harrison, with Paul von Henried replacing John Clements already announced as playing the rôle of Karl.

Chief supporting rôles will be taken by Naunton Wayne and Basil Radford, the team of nonchalant, cricket-loving Englishmen, who made such a distinct hit in "The Lady Vanishes"; Austin Trevor, Raymond Huntley, David Morne and Charles Oliver. Other cast additions will be announced as received.

Maurice Ostrer, in charge of production, and Edward Black, the producer, have chosen youthful but none-the-less experienced Carol Reed to direct this ambitious portrait of the workings of the notorious Gestapo.

Otto Kanturek is in charge of the cameras. The film is being produced by Gaumont-British-Gainsborough for Metro-Goldwyn-Mayer, by arrangement with Twentieth Century Productions, Ltd.

Shooting is now in progress on early scenes in the script, the current set occupied being an elaborate office overlooking the immense Harska munition works in Czechoslovakia, with action set during the period of the German invasion of that country.

BIG WARNER CAST AT TEDDINGTON

"The Briggs Family"

The biggest cast ever assembled at the Teddington Studios reported last week when "The Briggs Family," first picture to go before the cameras since war time closing, started.

There are no fewer than 52 speaking parts and, all told, 127 players and technicians are employed.

"The Briggs Family" is being produced in answer to requests that the United Kingdom should have a "family" picture along the lines of the American "families," which have in the past year won a world-wide following.

Edward Chapman plays the father; Mary Clare is the mother; the two daughters are Jane Baxter and Glynis Johns; the son is Peter Croft; while Oliver Wakefield and Lesley Brook supply the adolescent love interest as the respective friends of Jane Baxter and Peter Croft.

Others in the large cast, which comprises prominent stage and screen players, includes Felix Aylmer, George Carney, Francis Sullivan, Jack Melford, Pat McGrath, Esma Cannon, Aubrey Mallalieu, Hamilton Keene, Ian Fleming, Arthur Denton, Vincent Holman, Tony Benson, Johnny Schofield, Zeline Harrington, and 31 others.

The picture is being directed by Herbert Mason from John Dighton's adaptation of Brock Williams' original story, with A. M. ("Doc") Salomon in charge of production.

Three other productions on the Teddington schedule between now and March are a crazy comedy, a mystery melodrama, and then the screening of "George and Margaret," from the play that has proved a record-breaking stage attraction for two years in the West End and throughout the entire country.

REPRESENTATIVES ELECTED

For British Film Production Association

Meetings of the three groups of which the British Film Production Association is composed were held on December 11 and 12 for the purpose of electing members of the Executive Council for the year 1940.

The following were elected:—

Producers: M. E. Balcon, John Corfield, S. F. Ditcham, A. Korda, D. Ostrer, G. Smith, H. Welsch.

Studio Owners: E. H. George, L. Grandfield Hill, M. C. Nicholson, S. W. Smith.

Laboratories: E. A. Davis, Captain P. Kimberley, R. Terraneau.

Captain the Hon. Richard Norton is Independent Chairman of the association for the current year, but in accordance with the procedure the election of a chairman for 1940 will take place at the first meeting of the association in the new year.

George Formby and Helena Pickard in LET GEORGE DO IT, the Balcon production, which Marcel Varnel is directing for A.B.F.D. release

Eire Production Urged

MINISTER WARNS PROMOTERS

A RESOLUTION demanding that "immediate steps be taken to establish a national film studio under Government guidance" was unanimously adopted at the annual conference of the Fianna Fail (Government Party) organisation, held in the Dublin Mansion House during last week.

Trade circles in Eire regard it as significant that the resolution was not opposed by the Government, the Cabinet spokesman, Sean MacEntee, Minister for Industry and Commerce, saying that this was a matter to which the Government had been giving a good deal of attention.

Report of the Government-appointed commission which investigated the question earlier this year is still being considered by the Government of Eire.

Proposer of the resolution, J. Shorthall, of Fianna Fail's North Western Dublin club, declared films to be "one of the most powerful methods of Anglicisation in Eire." Kinemagoers in Eire, he said, saw British propaganda every week.

Chief among the other supporters of the resolution was the Very Rev. Canon Hackett, who asserted that some Hollywood films were "so filthy" that they should be boycotted. Establishment of a national film studio would cost money, but the money would be worth spending.

For the Cabinet, Mr. MacEntee said that the difficulties which they would have to surmount were very great. First, there would be financial difficulties. People would not go to see Irish films unless they were very good. Pictures like "The Dawn" (pioneer Irish effort), which Mr. MacEntee praised as "well produced and with an excellent cast," might be a passing success, but people would not, he admitted, attend them week after week. Unless a national film studio could produce films which would be equally popular in Eire and elsewhere the Industry would not be a success.

Referring to the question of equipment, Mr. MacEntee said that they would need scenarists, photographers, etc., all of which would mean enormous expense. Not only that, they would need also an enormous amount of working capital. Some feature films, he believed, cost as much as £400,000! British film companies "lost millions" trying to produce attractive films, and they in Eire could not afford to spend hundreds of thousands without a reasonable certainty of success.

There were, in Eire, said the Minister, not more than 200 kinemas with seating accommodation for 130,000 people. In these circumstances it would be very difficult to make the Industry pay, so that the Government would have to subsidise it very heavily.

TO TRAIN IRISH TECHNICIANS

THE formation of a Co-operative Film Society in Eire—Associated Artistes and Technicians—which has just been announced, has created a big stir throughout the country.

Objects of the new society, which has secured Benjamin Artz, film director and scenarist, as its head, is to produce Irish films for exhibition in Eire and for export. Mr. Artz has banded together a group of expert technicians and artistes, who have agreed to give their services in return for a small nominal salary and an interest in the pictures that they are engaged upon. In addition, a limited number of suitable people will be trained in both acting and technical work.

A scheme has been prepared whereby a training centre is to be set up in Dublin immediately, where every branch of film production will be taught.

SCOTS CHURCHES' S.O. ATTITUDE CRITICISED BY M.P.

SPIRITUAL ACTIVITIES CONTRASTED

A RESOLUTION by Aberdeen Presbytery opposing the proposal to open kinemas on Sundays has been severely criticised by Sir Robert W. Smith, M.P. for Central Aberdeenshire.

The Presbytery sent a copy of the resolution to Sir Robert and other local M.P.s.

In a letter to the Presbytery, Sir Robert said: "There is a great deal to be said in favour of the opening of kinemas on Sunday evenings, provided the films are of a suitable character. Many of the churches are holding services in the afternoon instead of the evening in order to avoid having to comply with the lighting restrictions.

"It seems to me that, before the Church takes exception to the opening of kinemas on Sunday evenings, it should show that it is taking steps to provide some place where young people could meet instead of having to spend their time in the dark streets, and where something is done to strengthen the spiritual resources of the people in these times.

"In many cases it seems to me that the churches are contracting their spiritual efforts instead of increasing them."

Sunday Opening

The whole question of Sunday opening was down for special discussion at yesterday's meeting of the Scottish Branch, C.E.A. Also on the agenda is the question of film rentals. A full report of the meeting will appear in next week's KINE.

New Govan Manager

D. Martin, who has had considerable experience in the kinema business at the Broadway, Shettleston; the Premiere, Bridgeton; Empire, Dundee, and the Vogue, Knightwood, has been appointed assistant manager at the Vogue, Govan. Previous to his entering the kinema business Mr. Martin was for several years in Canada.

In August of this year he paid a holiday visit to Canada to renew old friendships, travelling on the last complete voyage of the ill-fated *Athenia*. By its loss he had to return on the *Duchess of Richmond* early last month.

A book collecting scheme for the troops has been organised by J. S. Nairn, manager of the Regal, Stirling, and already the 3,000 mark has been passed. The first consignment has been distributed among men in lonely A.A. defence outposts.

Continued from page 5

Area and Revenues of the New Branch

area was a financial one, and it was contended that a branch of only 107 members would be too small to be worked efficiently.

"However, there was a suggested compromise at the last meeting of the Executive Committee that the area of the new branch should be Manchester and Salford and those towns from which exhibitors have to apply in Manchester for their licences, and it was therefore suggested that the following towns should be incorporated within the new branch, viz.: Manchester, Salford, Droylsden, Failsworth, Flixton, Irlam, Northenden, Patricroft, Pendlebury, Prestwich, Stretford, Swinton, Urmston, Walkden, which would give the new branch a total membership of 132 and a net revenue of £381.

"It need only be pointed out that already 13 out of the 24 branches of the association are smaller than the proposed new branch, and it would be a brave man who would dare to say that any of these smaller branches are inefficient.

The Possible Effects

Accompanying this communication to the delegates was a schedule showing the effects of the division of the territory:—

(1) Proposed new Manchester and Salford branch. Number of halls, 132; net revenue, £381.

(2) If the territory claimed by the Manchester and Salford Exhibitors' Committee was ceded then the membership and revenue of each branch would be: (*a*) New branch 166 members, revenue £488; (*b*) remains of old branch 209 members, revenue £476.

"Thus," adds the communication, "the new branch with 43 less members would have £12 more revenue."

The KINE understands that a very well known member of the entertainment industry may be invited to accept the chairmanship of the new Manchester and Salford branch, which may be expected to adopt a vigilant attitude to the Sunday opening question.

The Old Branch

At Friday's meeting of the North-Western branch, the chairman made a statement with reference to the titles of the reorganised branches. He said that the old Manchester and District branch, which had given birth to the Manchester and Salford branch, proposed to adopt as its title the Lancashire and Cheshire branch.

Objections had been raised to that title on the ground that the North-Western branch covered 70 to 80 per cent. of the Cheshire territory, although the number of kinemas was no greater than that in the smaller part of the area. The present chairman of the Manchester branch had asked for suggestions for a title.

P. M. HANMER proposed South Lancashire and East Cheshire.

Laughter was caused when someone exclaimed: "Let it be the Manchester Outsiders' Branch."

R. P. RUTHERFORD: Let them call it whatever they like so long as they do not call it a "Cheshire" branch.

It was decided to inform the Manchester and District that the N.W. view was that the word Cheshire should, if possible, not be included in the title selected.

VALERIE HOBSON TO STAR

With Veidt in "Contraband"

MICHAEL POWELL, who has been at a South Coast Contraband Control port getting exterior scenes for the new British National subject, tentatively titled "Contraband," is now back in London with his unit.

During the week further exteriors were shot around the London streets in which a great deal of the action is set. Scenes called for include shots in the Tubes and in 'buses.

Many of the members of the technical staff associated with the production of "Spy in Black" have been re-engaged by John Corfield for this story of the present war, and it is hoped that a number of the artistes appearing in the previous success will be signed up for "Contraband."

Valerie Hobson, who starred with Conrad Veidt in "Spy in Black," will once again play opposite him in this new Emeric Pressburger story. The pair proved such a popular team, both here and in America, that John Corfield's decision to bring them together again is indeed a matter for congratulation.

Freddie Young, who photographed "Goodbye, Mr. Chips" and who recently returned from Hollywood after filming "Nurse Cavell," has been set one of the trickiest photographic problems of his career in "Contraband." While much of the action takes place aboard a neutral vessel at sea, the story then moves to London and is played out against the black-out in the streets and in the night-clubs. Strictly speaking, action in the black-out will be non-existent, but Freddie has taken a certain amount of poetic or filmic licence and has been photographing his London backgrounds in the half-light of dusk, so that while the action is at all times clear and discernible, there is always the suggestion of the black-out, the contrast of the brightly illuminated interiors will be all the more striking and should add considerably to the effective telling of the narrative.

The picture is a fast-moving thriller, the action of which all takes place within the space of twelve hours. Additions have been made to the cast, but a full list is not yet available. After the exteriors have been completed the company will move into Denham, where the interiors will be shot. It is hoped that the first interiors will get under way about January 1.

"Contraband" is the second of the new John Corfield British National pictures, the first, "Laugh It Off," starring Tommy Trinder and Jean Colin with Geraldo and his Band, is now in the cutting stage and will be shown to the London Trade by Anglo-American on January 2.

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The Observation Window

Explaining Colour by Film

Dr. D. A. SPENCER'S INSTRUCTIVE LECTURE

A First-Aid Hint for Projectionists

THERE was an S.R.O. audience at the lecture room of the Royal Society of Arts on Wednesday of last week to hear Dr. D. A. Spencer's paper on "Recent Developments in Colour,' and questions which followed showed how lively was the interest taken by questioners who were themselves practical photographers.

THE lecturer called his paper a running commentary upon a cartoon film. He had introduced a touch of humour into the opening sequence of the film, and thereafter explained three-shot colour photography, mosaic, lenticular and integral monopack systems by the use of Dufaycolor recordings of coloured drawings.

AFTER this came examples of Dufaycolor, Kodachrome and Agfacolor 16 mm., which provided very interesting comparisons, and later some transparencies made from large-size cut Kodachrome material. These were of cameras of varying types used in the past, and are of a modern one-shot colour camera. Dr. Spencer's method of explaining by film was a great improvement over the undertaking of actual experiments before the audience, inasmuch as everyone in the crowded hall could see the process shown very clearly.

G.E.C. has entered into the ultra- these showrooms on Friday last, and with that thoroughness which one would expect from the company as pioneers of the method of illuminating fluorescent powders, which was demonstrated first in the Kingsway showrooms two years or more ago.

THE technical Press was invited to see these showrooms on Friday last, and heard from R. O. Ackerley an interesting technical explanation of black light and the opportunities of employment in café, shop and kinema. During this talk the showroom was in darkness, and a laugh was raised when Mr. Ackerley producing a few notes as *aide-memoire*, was advised to have them printed in fluorescent ink.

TASTEFUL arrangement of material in paint, dyes and Rhodoid plastic material had been made, and as with the E.L.M.A. display a box office with the outline and signs cleverly designed, showed how effective the use of ultra-violet lighting with fluorescent material could be.

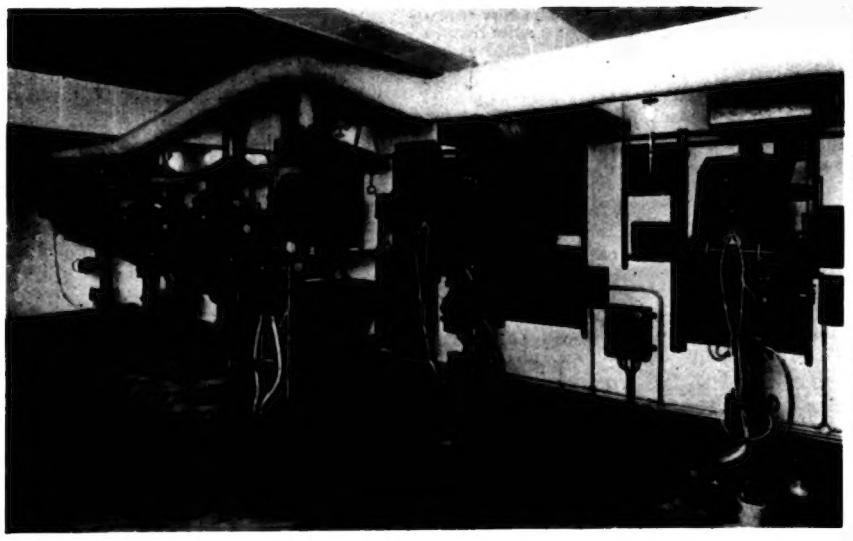
ONE matter upon which G.E.C. is insistent is the scientific design of the reflectors of the U.V. lamps in order to concentrate the light on the fluorescent material and prevent spill to areas where the light is not required or where it may dazzle the eyes of patrons. Some beautiful effects were achieved in fabrics treated with fluorescent dyes, which gave to patterned material a "life" unobtainable by ordinary lighting.

IN a reply in the *Chloride Chronicle* to a question regarding treatment after acid splash in the eye, the editor writes that, the old idea of the use of bi-carbonate solution has been given up, and that the important point in first-aid treatment of acid splashes is to wash out the eye socket *immediately* with a plentiful stream of *clean* water. Bi-carbonate (not carbonate) of soda may be used in solution afterwards.

THREE diagrams are printed in the *Chronicle* technical notes, illustrating experiments undertaken to ascertain the effect of temperature upon battery discharge. Coil resistance is shown to rise considerably between 10 and 70 degrees Fahr., but any advantages are outweighed by the reduced battery performance at the corresponding temperature.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The spacious projection room of the Opera House, Blackpool, is equipped with B.T.-H. projectors and sound heads. The Opera House was opened in July last

SHIP CARBONS

PHYSIOLOGICAL ASPECTS OF SCREEN BRIGHTNESS

A 9 Foot-Lambert Recommendation

VARYING SCREEN FACTORS

FULLER particulars than have previously been available of the Conference of the International Illuminating Commission, held in June in Scheveningen (Holland), are now given in Continental technical journals. The British delegates to this conference were Dr. C. B. Harrison (B.K.S.), C. Dunbar (N.P.L.) and C. C. Heys-Hallett (Morgan Crucible Co., Ltd.).

The subject of screen brightness was introduced by a paper by Dr. H. Joachim, of Zeiss-Ikon, which was illustrated by the projection of a number of prints made from the same negative, but processed to suit the different screen intensities at which they were projected.

The paper commences by a consideration of the sensitivity of the eye to differences of illumination at various illumination levels; the relationship is shown in the figure reproduced. The line *D D'* shows the minimum differences of light intensity that can be perceived at illumination levels of 0.19, 0.76, 4.5 and 22 millistilb (0.6, 2.3, 14, and 60 foot-lamberts). This is, therefore, the line of subjective low-level sensitivity; differences of intensity lower than those shown by the ordinates cannot be distinguished, and an image containing such differences will appear without detail.

The line *W W'* represents the high-light sensitivity; at the various intensity levels specified, differences of intensity falling above this line cannot be perceived. All points on the kinema screen must, therefore, lie between these two lines, the actual values depending upon the over-all intensity.

How it Works Out

The range of intensities perceptible at the various illumination levels is shown by the varying values of *U*, which it is seen decrease with decreasing intensities. To give an example of the application of these figures, suppose a film be projected with a maximum intensity of 4.5 msb. (14 foot-lamberts), then the light range that can be perceived is represented by the section *F' H'*; the densest part of the picture must have a value represented by *H'*. Now, if this same film were projected with a maximum intensity of 0.76 msb. (2.3 foot-lamberts), the point *H'* moves parallel to the line *W W'* to the point *H*. Since this point lies below the line of low-level sensitivity, it is clear that certain shadow details will be lost. Only the range from *F* to *G* will be seen.

To take the reverse case, if a film is projected with an intensity of 0.76 msb., the permissible contrast range *U* = 2.5. Now if this same film is projected at the higher intensity of 4.5 msb., by drawing the line *G G'*, it is seen that the shadows no longer appear black. In practice it is not suggested that such a sharp delineation is possible.

It has been found that, in general, the most suitable light intensity for any particular print can be judged to within an accuracy of 1 : 2. Investigations in German kinemas have shown a range of screen brightness of 1 : 8 (the S.M.P.E. found in 1936 a range of brightness in American theatres of 1 : 12). To compensate for these differences, prints of different density should actually be supplied to the theatres; unfortunately the production of such individual copies is not practicable. Thus the necessity of standardising screen intensities becomes apparent.

The U.S. Standard

In America, the S.M.P.E. have recommended a figure of 7 to 14 foot-lamberts. The fixing of a standard screen intensity presents no difficulties while only diffuse screens are under consideration; a number of directional screens is however in use, the apparent intensity of which varies with the angle at which they are viewed. For such screens, a tolerance must be fixed beyond which the apparent intensity must not vary.

It is proposed that a standard brightness of 3 msb. (8 foot-lambert) be fixed, with a tolerance of 25 per cent. from different viewpoints. For the measurement of the screen, it is proposed first to make use of a photometer having two scales, for low-intensity and high-intensity, respectively. Such instruments are not expensive, and their accuracy is stated to be sufficient for the purpose.

Varying Screen Factors

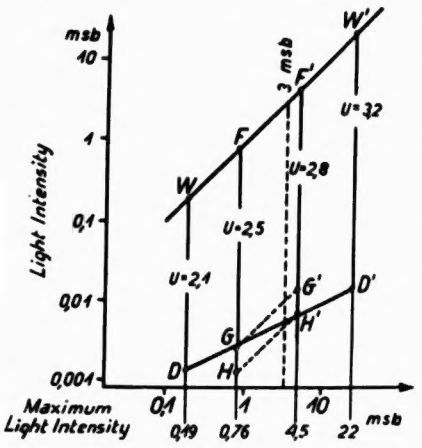
To ascertain the brightness, it is necessary to multiply the light intensity by a factor dependent upon the material of the screen. In order to estimate the latter factor, test pieces are to be used, as already proposed by the S.M.P.E.

It is possible for the projected picture to be seriously degraded by means of stray light, so reducing the contrast. Stray light can be classified as that reflected from the auditorium, and diffused light due to the projector, lens, etc.

Stray light in the auditorium can be measured by holding a piece of opaque material, 4 in. square, 6 ft. in front of the screen, in the projector beam. With the projector running without film, the intensity of light in the shadow of this object is to be measured; the shadow intensity should not exceed 1 per cent. of that of the illuminated area of the screen.

In order to measure diffuse light due to the projector, a mask is fitted in the projector gate, having a small opaque circle, 2 mm. in diameter, in the centre. The brightness of the shadow of this object on the screen should again not exceed 1 per cent. of the intensity of the illuminated area.

Recommendations of the Illuminating Engineering Society are referred to, whereby the general lighting of the auditorium



should not exceed 0.5 lux, except at the entrance, where a figure of 0.8 lux is permissible. Such intensities are considered quite satisfactory.

Recommendations

The paper concludes with the following summarised recommendations: That the picture brightness, measured with shutter running but without film, shall be 3 msb. (9 foot-lambert), with a tolerance of minus 20 per cent.; the falling off towards the edges of the screen shall be not more than 25 per cent., and from no seat in the auditorium shall the apparent brightness be less than 1.5 msb. (4.5 foot-lambert) or more than 4 msb. (12 foot-lambert).

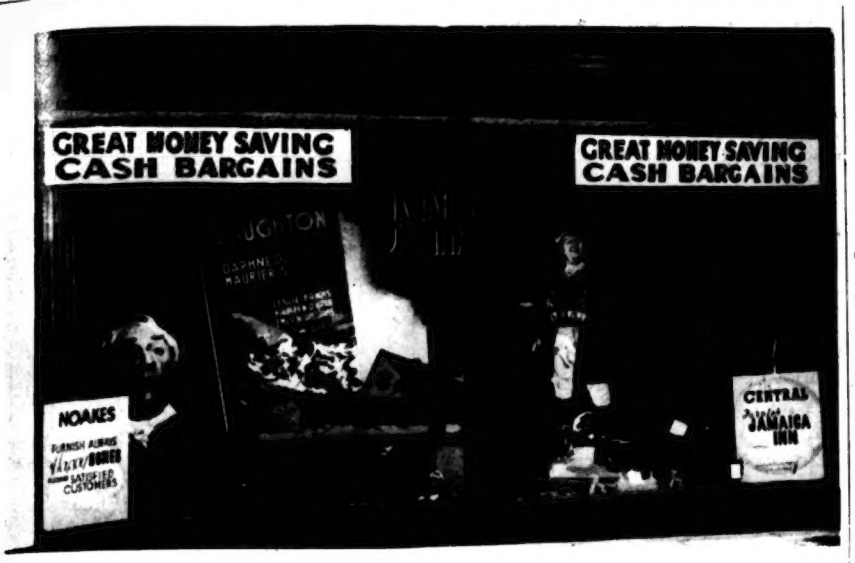
The discussion following the presentation of this paper included the subject of the illuminated picture surround. It is known that an illuminated surround gives rise to an increased difference sensitivity. It can, however, be shown that the plasticity of the picture suffers.

The question was raised whether the suggested brightness of 3 msb. was sufficient for the projection of colour films. Tests have shown that in subtractive systems the high-light transparency is at least equal to that of a black-and-white film (80 per cent. or more). No increase of brightness with colour films is therefore necessary. Difficulties would be caused if higher intensities were demanded for colour films.

The reason for the American recommendations being higher than those at present proposed was stated to be that American investigations were made with smaller screens and under different conditions. It was pointed out that the fixing of a standard projection intensity need not influence the taking of films, since numerous tests had been made with prints of different densities, made from the same negative.

The accuracy of the system of measurement proposed was questioned; an accuracy of approximately 10 per cent. was claimed. At the close of the discussion C. G. Heys-Hallett described the Reflectometer.

In a further reference to the conference it was stated that, at the request of the American and British delegates, it was decided to proceed with investigations into general auditorium lighting, with particular reference to its influence upon the picture brightness, and to the desirability of obtaining a graduated drop in brightness from the bright street to the auditorium.



Attractive shop window tie-up arranged by Manager Leslie Fletcher for JAMAICA INN (A.B.P.C.) at the Central, Kidderminster

Showmanship in War Time

"JAMAICA INN" COMPETITION—CIVIC GUESTS FOR WINGED LION—GAS MASK PUBLICITY—BARKINGSIDE AMENITIES—A PENNY FOR HITLER—AD. BLACK-OUTS

RESTRICTIONS on shop window lighting which compel the use of what has been ironically called the "boot-box light unit" have severely disappointed showmen normally using windows for display purposes. G.E.C. have introduced (1) a scientifically designed unit using a 25-watt lamp which is a great improvement on the official unit, and (2) a handy conversion unit for display cabinets employing a 15-watt lamp. This unit which sells at 2s. 6d. is a metal cylinder with a white reflector plate.

THE difficulties imposed by the "black-out," restriction on expenditure, and other obstacles of the present situation failed to deter Leslie Fletcher, Central, Kidderminster, from carrying through a highly successful campaign for "Jamaica Inn" (A.B.P.C.). The campaign included an anagram competition based on the film title, which was featured in the local Press, and numerous tie-ups in which considerable ingenuity was revealed in addition to an obvious appreciation of topicality.

Such diversified trades as gas and electrical showrooms, furnishers and hairdressers were each supplied with showcards bearing a message cleverly linking up various commodities with the title or the theme of the picture. At the theatre cut-out tableaux were arranged in the vestibule and patrons were intrigued by teaser slides on the screen. Mr. Fletcher is to be congratulated on rising above his difficulties and on the successful result achieved.

"Black-Out" Means Business

LAST week I referred to the topical use of the black-out in putting over "Dark Victory" at Rochdale, and now it appears that a similar idea occurred to Eric Snelling, of the Regal, Guernsey, who adopted it with success as the keynote of his "Jamaica Inn" (A.B.P.C.) campaign.

Taking as his theme the fact that the black-out not only covered the dirty work of "Jamaica Inn" wreckers, but also the attractiveness of the local shop windows, Mr. Snelling was responsible for the compilation of a composite page of advertisements from traders arranged under the heading of "Black-out." Further to enhance the reader attractiveness of the advertisements he ran a competition for the correct rendering of the various words that had been "blacked out" in the announcement.

The newspaper gave advance publicity to the effort, and each of the advertisers carried a still from the film with a card urging patrons not to permit the black-out to wreck their Christmas shopping. Mr. Snelling reciprocated by giving each advertiser a slide announcement on his screen.

R.A.F. Attracts Business

ALTHOUGH last week Croydon showed three concurrent runs of "The Lion Has Wings" (U.A.) what might be termed the lion's share of the business fell to Eric G. Bowker at the Odeon. One reason of the interest displayed by Odeon patrons was the presence on the opening night of fifty members of the R.A.F., an event which was fittingly splashed with pictures and editorials on the amusement pages of the local papers. The visit apparently caused quite a stir, because Mr. Bowker tells me that each succeeding night patrons inquired: "Are the R.A.F. coming again to-night?"

Civic Guests of Odeon

A NUMBER of Air Force officers and men also attended the Odeon, Balham, where Capt. Harold Arnold also acted as host to the Mayor and Mayoress of Wandsworth at a gala presentation of the Korda picture.

Incidentally, the Odeon managements seem to have corralled most of their local Mayors wherever "The Lion Has Wings" has been shown. The Mayor and Mayoress of Chingford were present at the Odeon at the invitation of A. W. Street, who also entertained a number of officers and men of the Forces stationed in the area.

The Mayor and Mayoress of Guildford, with members of the corporation, officials and leading townsfolk also attended the première Guildford presentation. A display of model aeroplanes arranged by Manager W. Mills in collaboration with the local Model Aero Club afforded patrons a foretaste of the contents of the film.

Showmanship in the Restaurant

THERE are still numerous exhibitors who do not avail themselves to the full of the good will to be derived from a cheerful and well-run restaurant, and it is remarkable that one, at least, of the circuits is an offender in this respect. Ewan S. Shaw, who has become general manager of the State, Barkingside, is fully aware of the value of such amenities. He has now taken control of the catering at the State, which possesses a fine restaurant and ballroom. One of his first improvements was the institution of a decorative message displayed in an artistic frame, both of which were a distinct improvement on the old-style plain card, and in addition as both were supplied by contractors, the change cost nothing. Mrs. J. E. Cretchley, who has many years' experience in the Industry, has been appointed secretary to Mr. Shaw, and is supervising the theatre restaurant and ballroom.

Remember the Evacuees

STRIKING a chord to which the public instantly responded, the Granada, East Ham, has shown that the children of the district—nearly all of them evacuated to Swindon—are not forgotten. A big-mouthed cut-out of Hitler was stood in the lobby beside a 17-ft. Christmas tree, with an invitation to throw a penny in the opening for the Kiddies' Christmas Treat. This was so well appreciated that £30 was contributed in a few hours. The total sum is to be spent on presents to decorate the tree, which will be sent by lorry to Swindon, the Mayor of which town is actively participating in the scheme. The personal touch is assured by the visit of the Granada's manager (Basil Lapworth) to take part in the presentation.

A Handy Reminder

LIKE many other showmen, Vincent J. H. Wareing, of the New Palladium, Brockley, has had to concentrate on alternative means of reminding his neighbours of their local picture house. Apart from local Press announcements, he finds a good mailing list invaluable (his is growing), but his best idea was a red-lettered card measuring 2 ft. by 18 in. with the timely warning: "Don't

Continued in next column

forget your gas mask" on one side and his month's programmes on the other. Two thousand of these were delivered at houses around the Palladium by Mr. Wareing's staff with the suggestion that they might be hung in the hall or parlour as a reminder. They proved so popular that at the end of the month householders called at the Palladium asking for fresh cards giving the next month's programme details. The cost of producing the cards was covered by an advertisement.

Manager Reads a Lesson

A FEATURE of the presentation of "The Sign of the Cross" at the Roxy, Birkenhead, was an effective dramatic prologue declaimed by G. Ray, the manager. In this a parallel was made between Nero and Hitler, and the events in ancient Rome and present-day Germany.

During the prologue background music was provided by an organ playing "The Rosary," then a fiery red cross projected over Mr. Ray's head on to the screen tabs was faded into a white cross which was merged into the opening of the film.

"The Spy in Black" Topicality

TOPICAL headlines, such as "U Boats Attempt to Starve Britain" and "U Boat Raiders Operating Off Scottish Coast?" were used by J. Long, manager of the Queen's (Emery Circuit), West Bromwich, to advertise "The Spy in Black." Posters were exhibited outside some of the principal newsagents, in some cases in close proximity to real contents bills, which carried the news "U Boat Raider Sinks British Ship."

Handbills were distributed in envelopes overprinted with the wording: "The Menace to the Nation," and referred to "Sensational disclosures by 'The Spy in Black.'"

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MUSIC FOR JANUARY 22 RELEASES

Compiled by A. W. OWEN

"THE MAN IN THE IRON MASK" (United Artists)

CERT. A. 10,010 ft. Reg. No. F.2110. Reviewed in KINE. July 20, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Joan Bennett, Louis Hayward, Warren William.
ATMOSPHERE. Period romantic drama based on Dumas' classic, which deals with alleged twin sons of Louis XIII of France.
ORGAN.—Marche "Heroique de Szabady," Massenet (Chester), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2754 (H.M. Coldstream Guards Band).

"THE LADY OF THE TROPICS" (M-G-M)

CERT. A. 8,264 ft. Reg. No. F.2248. Reviewed in KINE. September 21, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS. Robert Taylor, Hedy Lamarr.
ATMOSPHERE.—Spectacular romantic melodrama, with sacrificial love theme in oriental settings.
ORGAN.—"Kashmiri Love Song," from "Indian Love Lyrics" Suite, Amy Woodforde-Finden (Chappell), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia 9417 (Pattman—organ), or H.M.V. B.4360 (Peter Dawson).

"BACHELOR MOTHER" (RKO-Radio)

CERT. A. 7,750 ft. Reg. No. F.2151. Reviewed in KINE. August 3, 1939
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Ginger Rogers, David Niven.
ATMOSPHERE.—Comedy complications arising when a shop-girl is mistaken for the mother of a foundling baby.
ORGAN.—"Baby's Sweetheart," Light Entr'acte (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia 3897 (Celeste Octette).

"OLD MOTHER RILEY, M.P." (Butcher's)

CERT. U. 6,912 ft. Reg. No. Br.E.2222. Reviewed in KINE. August 24, 1939
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Lucan and McShane.
ATMOSPHERE.—A comedy burlesque, sequel to "Old Mother Riley in Paris," telling of her incursion into politics, electioneering as the people's champion, and election.
ORGAN.—"Old Mammy Mine" Foxtrot (Kennedy), with adaptation from the piano-conductor copy.
NON-SYNC.—As organ, recorded on Decca-Brunswick F.5384 (Roy Fox Band).

"DARK EYES OF LONDON" (Pathé)

CERT. H. 6,853 ft. Reg. No. Br.R.2290. Reviewed in KINE. October 26, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Bela Lugosi, Greta Gynt, Hugh Williams.
ATMOSPHERE.—Spectacular thriller based on one of Edgar Wallace's best sellers concerning the nefarious activities of a mad doctor who organises wholesale murders in the course of insurance frauds.
ORGAN.—"Prelude in C Sharp Minor," Rachmaninoff (Hawkes), with adaptation from piano-solo copy.
NON-SYNC.—As organ, recorded on Decca-Brunswick K.762 (Queen's Hall Orchestra).

"RANGE WAR" (Paramount)

CERT. U. 5,878 ft. Reg. No. F.2293. Reviewed in KINE. October 5, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—William Boyd, Russell Hayden.
ATMOSPHERE.—Period Western melodrama, relating the adventures of a railway contractor who becomes the victim of bandits.
ORGAN.—"Euryanthe" Overture (finale allegro excerpt), Weber, N.C., with adaptation from any piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. D.1767 (symphony orchestra).

"MILLION DOLLAR LEGS" (Paramount)

CERT. U. 5,812 ft. Reg. No. F.2300. Reviewed in KINE. September 28, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS. Betty Grable, John Hurley, Dorothea Kent.
ATMOSPHERE.—Comedy of American collegiate youthful high spirits and adventure.
ORGAN. "Demoiselle Chic," Intermezzo. Fletcher (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC. As organ, recorded on Boosey-Hawkes B.H.1914 (orchestra).

"MISSING DAUGHTERS" (Columbia)

CERT. A. 5,704 ft. Reg. No. F.2059. Reviewed in KINE. July 13, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Richard Arlen, Rochelle Hudson.
ATMOSPHERE.—Crime melodrama, in which a newspaper reporter unmasks a vice ring which is victimising stage-struck girls, one of whom has been murdered in the opening sequences.
ORGAN.—Suite "Tragique," Rosse (Bosworth), No. 4 only, with adaptation from the orchestral piano-conductor copy.
NON-SYNC. As organ, recorded on Bosworth B.C.1024 (orchestra).

"SMASHING THE SPY RING" (Columbia)

CERT. U. 5,539 ft. Reg. No. F.1649. Reviewed in KINE. May 4, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Ralph Bellamy, Fay Wray.
ATMOSPHERE.—Espionage melodrama, in which revenge is taken for the murder of a Government agent by a powerful spy ring, who are eventually taken red-handed by his colleagues.
ORGAN.—"Dramatic Tension," Ancliffe (Bosworth), with adaptation from the pianoforte copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1041 (orchestra)

"THE MAN WHO DARED" (Warner)

CERT. A. 5,362 ft. Reg. No. F.1945. Reviewed in KINE. June 15, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Charley Grapewin, Jane Bryan.
ATMOSPHERE. Gangster melodrama, in which a Spanish-American war veteran makes a lone and spectacular stand against intimidation and political graft
ORGAN.—"Marinarella" Overture (first and last movements only), Fucik (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1037 (orchestra).

"FULL SPEED AHEAD" (General F.D.)

CERT. U. 5,283 ft. Reg. No. Br.E.1869. Reviewed in KINE. May 4, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Morland Graham, Michael Osler.
ATMOSPHERE. A drama of the British Navy, with co-operation of the Admiralty, which depicts both sailors and fighting ships in the making.
ORGAN.—"Plymouth Hoe" Overture, Ansell (Chappell), with adaptation from the piano-solo edition only, or as non-sync.
NON-SYNC.—"Nautical Moments" Medley, arr. Winter (Hawkes), recorded on Boosey-Hawkes B.H.1915 (orchestra).

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SYNCHRONISED DUPLICITY

Madame de Jong's Novel Show

Visiting the Regal, Walton-on-Thames, on Thursday afternoon at Manager Spain's invitation to hear Madame de Jong's organ interlude novelty, I received a cordial welcome from both. During lunch in the café (which, by the way, still merits the same praise I felt compelled to give it on my last visit a year ago) we talked "shop," ranging from pre-Great War times until now.

Manager Spain's publicity for this show is a model of originality and showmanship and its title, "Synchronised Duplicity," arresting. Actually, the act consists of a Pathé News Reel made a year ago in this theatre for the "Celebrated Organists Series," in which Madame de Jong plays such items as the "Miserere" from "Il Trovatore," a "Sylvia" ballet excerpt, Saint Saens' "Swan," and the march from "Tannhauser," with close-up photography. The organist synchronises with the film, and the result is most interesting, particularly as the actual organ as well as player are duplicated.

This novelty act was followed by some well-chosen community numbers which made a good contrasting element. The matinée audience thoroughly appreciated the show. Madame de Jong goes to the Colston Hall, Bristol (Christy Minstrels) and then on to Bridlington, etc., on the Morris Theatre Circuit. Robinson Cleaver was billed for Walton for the following week with publicity equal to that given to the star film, which shows that Manager Spain does exploit to the full every artist who is lucky enough to be his "guest" organist."

A. W. O.

AT THE RITZ, HASTINGS

The Organ Re-opened

It is pleasing to record that Basil Cuthbert, after nine weeks' work as relief manager, has been reinstated as organist-assistant manager at the Ritz, Hastings, and commenced duties on December 1. The organ is an eight-rank Wurlitzer, and manager Hallet is giving him good publicity both at the theatre, on posters and in the local Press. The reopening of the organ was very popular with the Ritz patrons, and I am quite sure this organist will repeat at Hastings his success he had at Chatham previous to the war, where I had personal experience of his ability and showmanship at the console.

A. W. O.

LADY ORGANIST AT BRISTOL

A musical interval was provided by Ursula Creber, a guest organist, at the New Palace, Bristol, last week.

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YOUNG Man (29), 5 ft. 11 in., requires position; 15 years' practical experience; manager or assistant; 30-mile radius London preferred.—C., Box 250, Kinematograph Weekly.

CHIEF Operator-Engineer or Circuit Engineer; over 20 years' experience; thoroughly conversant all sound systems, all modern equipment connected with supers; qualified electrician; conscientious, reliable; highest references and recommendations.—A., Box 248, Kinematograph Weekly.

MANAGER-OPERATOR (35), competent all duties; experienced operator-electrician; go anywhere; moderate salary.—D., Box 227, Kinematograph Weekly.

FIRST-CLASS Chief Operator-Electrician seeks perm., anywhere; most systems, motor-generators, rectifiers.—Operator, "Paxlea," 2, Bourne Vale Road, Parkstone.

CHIEF seeks London or West Country job; over military age; first-class projectionist, engineer, electrician.—Mason, 94, Beaconsfield Road, Harrow.

LADY Shorthand-Typist seeks post. Secretarial preferred; £3.—"F.," 30, Glebe Road, Church End, N.3.

FOR SALE AND WANTED

BILLPOSTERS' Clear Water Paste, approximately 200 gallons, price 6s. 3d., carriage paid (cash with order).—Easi-Make Paste Works, 60, Station Road, Knowle, Warwickshire.

COMPLETE S.O.F. Equipment, two machines, lanterns, motors, amplifier, speakers, spools, lenses, working; cheap, cash.—Cinema, Tavistock.

WANTED, two H.I. Arc Lamps, automatic feed, 40 to 60 amps., 44 arc volts, 10- or 12-in. mirror.—Details to Hall, Palladium, Blackpool.

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2. Twentieth Century-Fox.
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London and Provincial Trade Screenings

LONDON

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
Thur., Dec. 21	11 a.m.	Leicester Sq. Th.	First Love	General F.D.	Deanna Durbin	—
Fri., " 22	11 a.m.	Celluloid	Radio Pirates	New Realm	Leslie French	—
" " 22	3 p.m.	New Gallery	The Spider	General F.D.	Derrick de Marney	—
Mon., Jan. 1	3 p.m.	New Gallery	Return to Yesterday	A.B.F.D.	Clive Brook	—
Tues., " 2	11 a.m.	New Gallery	Sing As We Go (re-issue)	A.B.F.D.	Gracie Fields	—
" " 2	3 p.m.	New Gallery	The Proud Valley	A.B.F.D.	Paul Robeson	—
Wed., " 3	2.30 p.m.	New Gallery	The Chinese Bungalow	British Lion	Paul Lukas	—

BIRMINGHAM

Fri., Dec. 22	10.30 a.m.	Futurist	Our Neighbours—The Carters	Paramount	Edmund Lowe	U

GLASGOW

Fri., Dec. 22	10.45 a.m.	New Savoy	The Wizard of Oz	M-G-M	Judy Garland	—
Wed., " 27	11 a.m.	Own Theatre	Sherlock Holmes	20th Century-Fox	Basil Rathbone	—
Thur., " 28	11 a.m.	Own Theatre	We're in the Army Now	20th Century-Fox	Jane Withers	—

LEEDS

Fri., Dec. 22	10.45 a.m.	Ritz	Inquest: Happy Event	Grand National	Elizabeth Allan	—
" " 22	11 a.m.	Paramount	Our Neighbours—The Carters	Paramount	Edmund Lowe	U
" " 22	11 a.m.	Tower	Sherlock Holmes	20th Century-Fox	Basil Rathbone	—

LIVERPOOL

Fri., Dec. 22	10.45 a.m.	Forum	The Women	M-G-M	Norma Shearer	A
" " 22	11 a.m. & 3 p.m.	Own Theatre	We're in the Army Now	20th Century-Fox	Jane Withers	—

MANCHESTER

Fri., Dec. 22	10.45 a.m.	Oxford St. P.H.	Inquest: Happy Event	Grand National	Elizabeth Allan	—
" " 22	10.45 a.m.	Paramount	Our Neighbours—The Carters	Paramount	Edmund Lowe	U
" " 22	11 a.m.	Theatre Royal	Torchy Blane Playing With Dynamite.	Warner	Jane Wyman	A
" " 22	10.45 a.m.	Deansgate	We're in the Army Now	20th Century-Fox	Jane Withers	—

NEWCASTLE

Fri., Dec. 22	10.15 a.m.	Paramount	Seventeen	Paramount	Jackie Cooper	U
" " 22	10.30 a.m.	Haymarket	The Women	M-G-M	Norma Shearer	A
" " 22	10.45 a.m. & 3 p.m.	Own Theatre	Sherlock Holmes	20th Century-Fox	Basil Rathbone	—

NOTTINGHAM

Fri., Dec. 22	10.45 a.m.	Scala	The Wizard of Oz	M-G-M	Judy Garland	—

SHEFFIELD

Fri., Dec. 22	10.45 a.m.	Regent	The Stars Look Down	Grand National	Michael Redgrave	—
" " 22	10.30 a.m.	Cinema House	Sky Patrol	Pathe	John Trent	A
" " 22	10.45 a.m.	Hippodrome	The Middle Watch	A.B.P.C.	Jack Buchanan	U
" " 22	10.30 a.m.	Central	The Women	M-G-M	Norma Shearer	A
Wed., " 27	10.45 a.m.	Cinema House	Inquest: Happy Event	Grand National	Elizabeth Allan	—

TRADE CHANGES

but the KINE YEAR BOOK will be published as usual

EARLY IN THE NEW YEAR

and because of the changes that have recently taken place in the Trade will be an even greater necessity than ever previously. Always acknowledged the Encyclopaedia of the Industry the 1940 Edition will be an indispensable reference book to every member in every branch of the Kinema Trade.

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